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ABSTRACT

This document presents an analysis of the 1992 nationwide Survey of Public Participation in the Arts (SPPA), conducted by the U.S. Bureau of the Census for the National Endowment for the Arts. Data were collected in household surveys. Respondents were part of a larger continuously rotating panel of adults who were interviewed monthly either by phone or face to face in their homes. Total sample size was 12,736. As most of the questions in the 1992 SPPA had been asked in similar surveys in 1982 and 1985, the report showed comparisons of responses over a decade. New questions concerned use of video cassette recordings (VCR), dance forms other than ballet, and different types of popular music. Following an executive summary of sponsorship, conduct, and principal funding of the survey, the foreword sets forth the purpose, history, uses, and organization of the report. Chapters 1 through 6 look in depth at the major areas of concern: (1) Attendance at Live Performances/Events; (2) Arts Participation through Broadcasting and Recorded Media. (3) Personal Participation in the Arts; (4) Comparisons of Types of Arts Participation; (5) Art Attitudes and Predisposition to the Arts; (6) Related Research; and (7) Summary and Conclusions. Analysis of responses indicated that over the decade 1982-1992 more people in general participated in the arts through attendance at live arts perfomances, events, and museums; through broadcast and recorded media; and by personal performance and creation. Increases were found in the proportions of people who said they liked opera, classical music, jazz, and musical/operetta music. However, reading literature, visits to historic sites, and audience attendance for musicals and plays were down. Eight appendixes provide instruments used in the survey and suggested areas for additional research. (MM)

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Arts Participation in America: 1982-1992

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Research Division Report #27

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TABLE OF CONTENTS

Chapter		Page
EXECUTIVE SUMMARY		i
	Sponsorship and Conduct of the Survey	i
	Principal Findings	i
I.	Participation through Live Attendance	i
	Live Audience Attendance in 1992 by Arts Activity	i
	Differences between 1992 and 1982 Attendance Rates	ii
	Demographic Factors and 1992 Attendance Rates	iii
	Differences Between 1992 and 1982 Demographic Correlates	iv
II.	Participation through Broadcast and Recorded Media	iv
	Participation Via Media in 1992 by Arts Activity	iv
	Differences between 1992 and 1982	v
	Demographic Correlates of Participation through Broadcast and Recorded Media: 1992 and 1982	v
III.	Participation in the Arts through Personal Performance and Creation	vii
	Comparisons of the Different Types of Arts Participation	viii
	Comparisons of Participation in the Arts with Participation in Other Leisure Activities	viii
	Attitudes towards the Arts	ix
	Summary	ix
FOREWORD		xi
	Purpose	xi
	History	xi
	Data Collection	xii
	Outline of the Questionnaire	xii
	Survey Methodology	xiii
	Differences in Questions Asked	xiii
	Using the Data in this Report	xiv
	Data Tabulations and Projections	xv
	Organization of the Report	xv

TABLE OF CONTENTS -- (Continued)

Chapter		Page
CHAPTER I. ATTENDANCE AT LIVE ARTS PERFORMANCES/EVENTS		1
A.	General Attendance	1
	1. 1992 Attendance Levels	1
	2. 1992 Frequencies of Attendance	3
	3. Trends in Attendance Levels: 1982-92	4
B.	Demographic Differences in Attendance Levels	7
	1. Attendance Characteristics:	8
	2. Audience Demographics for the Benchmark Arts Activities	10
	3. Trends in Arts Attendance by Demographic Factors: 1982-92	19
CHAPTER II. ARTS PARTICIPATION THROUGH BROADCAST AND RECORDED MEDIA		25
A.	General Usage of Broadcast and Recorded Media Arts Programming	25
	1. 1992 Arts Participation Levels Via Broadcast and Recorded Media	25
	2. 1992 Viewings of Arts Activities on Video	27
	3. Trends in the Usage of Media for Arts Content: 1982-1992	28
B.	Arts Media Audiences by Demographic Factors	32
	1. 1982 and 1992 Demographic Differences in Arts Media Participation	33
	2. Readings of Poetry and Novels	34
CHAPTER III. PERSONAL PARTICIPATION IN THE ARTS		35
A.	Personal Performances and Arts/Crafts Activities	35
	1. 1992 Personal Participation in the Arts	35
	2. 1992 Demographic Differences in Personal Arts Participation	37
	3. Changes in Personal Participation in the Arts Across Time	38
B.	Art Classes and Lessons	40
	Demographic Differences in Participation in Arts Classes	41

TABLE OF CONTENTS -- (Continued)

Chapter **Page**

CHAPTER IV. COMPARISONS OF TYPES OF ARTS PARTICIPATION . . . 42
A. Different Types of Arts Participation: 1992 42
B. Participation in Other Leisure Activities 44
1. Comparison of Arts Participation to Participation in Other Leisure Activities 45
2. Demographic Differences in Participation in Other Leisure Activities 46

CHAPTER V. ARTS ATTITUDES AND PREDISPOSITION TO THE ARTS . 47
A. Interest in Increased Attendance 47
Demographic Differences in Increased Interests in Arts Attendances 48
B. Music Preferences 48
Demographic Differences in Music Preferences 50
C. Parental Education 51

CHAPTER VI. RELATED RESEARCH 52
Insights from 12 Local Arts Participation Surveys 52

CHAPTER VII. SUMMARY AND CONCLUSIONS 54
A. Major Results 54
1. Attendance at Live Arts Performances/Displays 54
2. Media Audiences for Arts Programming 55
3. Personal Arts Participation 56
4. Arts Attitudes 57
B. Conclusions 58

APPENDIX A: LIVE ATTENDANCE ITEMS
APPENDIX B: MEDIA ATTENDANCE ITEMS
APPENDIX C: PERSONAL PARTICIPATION ITEMS
APPENDIX D: OTHER LEISURE ACTIVITY ITEMS
APPENDIX E: ARTS ATTITUDES ITEMS
APPENDIX F: SURVEY METHODOLOGY
APPENDIX G: MEASUREMENT OF SAMPLING ERRORS
APPENDIX H: AREAS FOR ADDITIONAL RESEARCH

LIST OF TABLES

Table **Page**

TABLES IN EXECUTIVE SUMMARY:

I: 1992 LIVE ATTENDANCE LEVELS FOR VARIOUS ARTS ACTIVITIES ... ii
II: 1992 RATES OF ARTS PARTICIPATION VIA BROADCAST AND RECORDED MEDIA ... v
III: 1992 PERSONAL ART PARTICIPATION LEVELS ... vii
IV: PARTICIPATION IN LEISURE ACTIVITIES ... ix

TABLES IN CHAPTERS:

I.1: 1992 ATTENDANCE LEVELS FOR VARIOUS ARTS ACTIVITIES ... 2
I.2: 1992 FREQUENCIES OF ATTENDANCE ... 3
I.3: 1992-82 DIFFERENCES IN ATTENDANCE RATES ... 5
I.4: 1992-82 DIFFERENCES IN TOTAL NUMBERS OF ATTENDERS ... 7
I.5: 1992 ATTENDANCE RATES FOR ANY BENCHMARK ART ACTIVITY BY DEMOGRAPHIC GROUP ... 9
I.6: 1982-1992 CHANGES IN ATTENDANCE RATES BY EDUCATION ... 21
I.7: 1982-1992 CHANGES IN ATTENDANCE RATES BY INCOME ... 21
I.8: 1982-1999 CHANGES IN ATTENDANCE RATES BY AGE ... 22
I.9: 1982-1992 COHORT DIFFERENCES IN ARTS ATTENDANCE TRENDS ... 23

II.1: 1992 RATES OF ARTS PARTICIPATION VIA BROADCAST AND RECORDED MEDIA ... 26
II.2: 1992 POPULATION ESTIMATES OF BROADCAST AND RECORDED MEDIA ARTS AUDIENCES ... 27
II.3: 1992 ESTIMATED NUMBER OF VIEWINGS OF ARTS PROGRAMS ON VIDEO ... 28
II.4: 1982-92 DIFFERENCES IN USAGE OF BROADCAST AND RECORDED MEDIA FOR ARTS RELATED CONTENT ... 29

LIST OF TABLES - (Continued)

Table		Page
II.5:	1982-92 PERCENTAGE CHANGES IN THE SIZES OF ARTS MEDIA AUDIENCES	32
III.1:	1992 PERSONAL ARTS PARTICIPATION LEVELS	36
III.2:	CHANGES IN SELECTED PERSONAL ARTS PARTICIPATION RATES	39
III.3:	LIFETIME PARTICIPATION IN ARTS CLASSES/LESSONS	40
IV.1:	1992 ARTS PARTICIPATION RATES BY TYPE OF PARTICIPATION	43
IV.2:	PARTICIPATION IN LEISURE ACTIVITIES	44
V.1:	DESIRE TO ATTEND MORE ARTS PERFORMANCES	47
V.2:	MUSIC PREFERENCES	49
V.3:	HIGHEST EDUCATIONAL ATTAINMENT OF PARENTS	51

LIST OF FIGURES

Figure **Page**

FIGURES IN EXECUTIVE SUMMARY:

I: General Attendance Rates for Benchmark Arts Activities: 1982 to 1992 iii
IIa: Arts Participation Through Television: 1982-1992 vi
IIb: Arts Participation Through Radio: 1982-1992 vi
IIc: Arts Participation Through Recordings: 1982-1992 vi

FIGURE IN CHAPTERS:

1 General Attendance Rates: 1982-1992 6
2 1992 Attendance at Jazz Performances 11
3 1992 Attendance at Classical Music Performances 12
4 1992 Attendance at Opera Performances 13
5 1992 Attendance at Musicals 14
6 1992 Attendance at Plays 15
7 1992 Attendance at Ballet Performances 16
8 1992 Attendance at Art Museums 17
9 1992 Participation in Literature Reading 18
10 Differences in Attendance Rates by Gender 19
11 Differences in Attendance Rates by Race 20
12 1982-92 Trends in Media Participation: Television 30
13 1982-92 Trends in Media Participation: Radio 30
14 Arts Participation Through Recordings 31

EXECUTIVE SUMMARY

Sponsorship and Conduct of the Survey

This report describes the initial analysis of results from the 1992 nationwide Survey of Public Participation in the Arts (SPPA). The survey was funded by the National Endowment for the Arts and conducted by the U.S. Bureau of the Census. The data described in this report were collected in household surveys as part of a larger national survey which used revolving panels of approximately 1,000 adult (over age 18) Americans who were interviewed each month in 1992. The total sample size was 12,736. About three-quarters of the interviews were conducted by telephone, and one quarter of the respondents were interviewed face-to-face in their homes. The response rate was above 80 percent.

The interviews during the first six months of 1992 averaged about eight minutes and covered both attendance at live arts events and participation in the arts by means of broadcast and recorded media. The interviews during the second six months lasted 7-10 minutes longer and asked additional questions about personal arts participation, by performing or creating, as well as questions about arts attitudes and about participation in other leisure activities.

Most of the questions in the 1992 SPPA had been asked in similar surveys in 1982 and 1985, and this report shows comparisons of these responses over the decade. New questions in the 1992 SPPA concerned use of video cassette recordings (VCR), various dance forms other than ballet, and different types of popular music. In general, the 1992 questionnaire asked more varied and detailed questions about arts participation.

Principal Findings

I. Participation through Live Attendance

Live Audience Attendance in 1992 by Arts Activity

All SPPA'92 respondents were asked whether they had participated, by attendance, in each of 11 arts activities during the previous 12 months. Table I shows the attendance rate, total audience, and total number of attendances in decreasing order of audience size. The respondents' rates of attendance were multiplied by the U.S. adult population in mid-1992 (185.8 million) to obtain the total audience size for each arts activity. The total number of attendances for each activity was estimated by multiplying the average number of attendances per respondent for each activity by the respective audience size.

TABLE I: 1992 LIVE ATTENDANCE LEVELS FOR VARIOUS ARTS ACTIVITIES			
Arts Activity	Attendance Rate (Percentage)	Estimated U.S. Audience* (Millions)	Total Number of Attendances (Millions)
Opera (B)	3.3	6.1	10.4
Ballet (B)	4.7	8.7	14.8
Other Dance	7.1	13.2	39.6
Jazz (B)	10.6	19.7	57.1
Classical Music (B)	12.5	23.2	60.3
Plays (B)	13.5	25.1	60.2
Musicals (B)	17.4	32.3	74.3
Art Museums (B)	26.7	49.6	163.7
Historic Parks	34.5	64.1	243.6
Art/Craft Fairs (B)	40.7	75.6	204.1
Reading Literature	54.0	100.3	NA

* Computed by multiplying the attendance rate by the U.S. adult population (185.8 million).
NA Not applicable.
B Benchmark activities.

Differences between 1992 and 1982 Attendance Rates

Figure I shows the changes between 1982 and 1992 in the seven arts activities established as "benchmark activities" in 1982. The largest change in attendance rates (1992 rate minus 1982 rate) was an increase of 4.6 percentage points in attendance at art museums and a decrease of 4.5 percentage points in attendance at historic parks. These changes in percentages of attendance were statistically significant and were equivalent to differences in audience sizes of more than 8 million adults in 1992. A non-significant increase of 1.6 percentage points for plays was offset by a decrease of 1.2 percentage points for musicals. Attendance rates for ballet increased from 4.2 percent to 4.7 percent, and attendance for opera increased from 3.0 to 3.3 percent. Attendance at arts/crafts fairs increased by 1.7 percentage points. Reading literature (novels, short stories, poems, or plays) decreased by 2.9 percentage points, but the question in 1992 was different from the question in 1982. Table I.3 in Chapter I presents the complete data for 1982, 1985, and 1992.

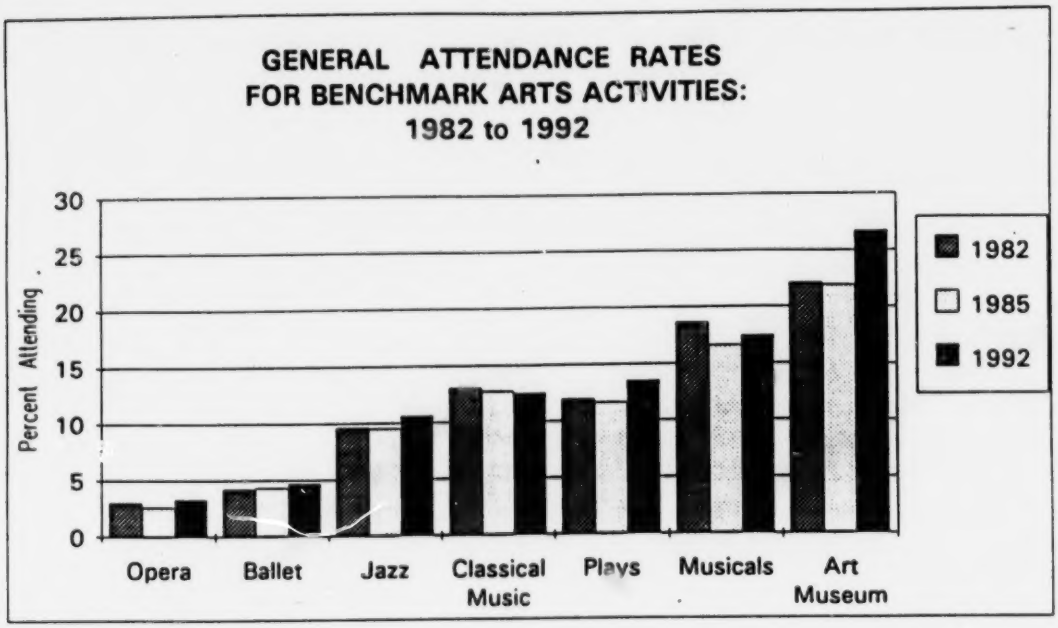


Figure I

Overall, more than 41 percent of American adults reported that, during the preceding year, they had attended at least one of the seven benchmark arts performances/events shown in Figure I. In 1982 these seven arts performances/events were established as benchmark activities, to be used for comparison in later surveys. In 1982, and again in 1985, this overall participation index in benchmark activities was 39 percent.

Demographic Factors and 1992 Attendance Rates

Variations in attendance rates by five demographic variables — gender, race, age, education, and income — were examined to identify major determinants of attendance. Attained level of education clearly was the strongest predictor of attendance at arts performances/events. As was the case in 1982 and 1985, the higher the level of education, the higher the attendance rate for arts activities. High income also was a strong predictor of higher attendance, but in large part due to its connection to education. Other differences among demographic groups include:

- Attendance by women was slightly higher than attendance by men.
- Attendance by middle-aged and younger adults was higher than attendance by older people.

- Attendance by white respondents was higher than attendance by black respondents or other racial groups.

Figures 2 through 9 in Chapter I illustrate these demographic differences in attendance at arts events.

Differences Between 1992 and 1982 Demographic Correlates

The conclusions concerning demographic differences in 1992 are much as they were in 1982. Most changes were small and did not form regular patterns. Some differences between 1992 and 1982 were found in the relationship between income level and rate of attendance, but these differences are difficult to interpret because of differences due to inflation. Thus, the survey questions concerning income do not reflect increases over the decade in personal income, ticket prices, transportation, or other costs associated with attendance. Full data are reported in Appendix A.4.

II. Participation through Broadcast and Recorded Media

Participation Via Media in 1992 by Arts Activity

In general, far more people come in contact with the arts through television, radio, and recordings than by attendance at live performances/exhibitions. Table II shows the rates of participation (attendance) through media for each of the seven arts activities and compares them with the rates for live attendance. Rates of participation through television are higher than live attendance rates for all arts activities, and rates of participation through radio are higher than live attendance for jazz, classical music, and opera. Significant new participation in the arts via video recordings was reported in 1992.

TABLE II: 1992 RATES OF ARTS PARTICIPATION VIA BROADCAST AND RECORDED MEDIA						
Arts Type	TV	VCR	TV or VCR Video*	Radio	Recordings	Attendance at Live Performances
Jazz	21%	4%	22%	28%	21%	11%
Classical Music	25	4	26	31	24	13
Opera	12	1	12	9	7	3
Musical	15	4	17	4	6	17
Play	17	3	18	3	NA	14
Dance*	19	2	20	NA	NA	10
Visual Arts	32	2	34	NA	NA	27

* Entries under video refer to the proportion of respondents who used either TV or VCR.

*Question formats for media and for live attendance are different. The media question includes ballet, modern, folk, and tap dance. The live attendance question combines two questions, one referring to ballet only and one to other dance.

Differences between 1992 and 1982

Between 1982 and 1992 the major increases in audiences for arts programming through broadcast and recording media were in jazz (via television and radio), in classical music and in opera (via radio), and in visual arts programs (on television). Significant decreases were found in media audiences for musicals (via television and recordings) and for watching plays on television. Participation rates for visual arts on television grew by 9 percentage points. Total radio audiences increased by 10 percentage points for jazz and by 12 points for classical music. Figure II-a, II-b and II-c show the participation rates for the three media in 1982, 1985, and 1992. Table II.4 in Chapter II presents further details on these data.

Demographic Correlates of Participation through Broadcast and Recorded Media: 1992 and 1982

The relationships between demographic factors and participation through the media generally are the same as those for attendance at live events. Educational level again is the strongest predictor of arts participation. Demographic groups that attend live performances and exhibitions also are likely to watch and listen to broadcast and recorded presentations. In general there are fewer demographic differences in arts participation through the media than for participation via live attendance. Figures 14 through 16 in Chapter II illustrate the data.

Figure II-a

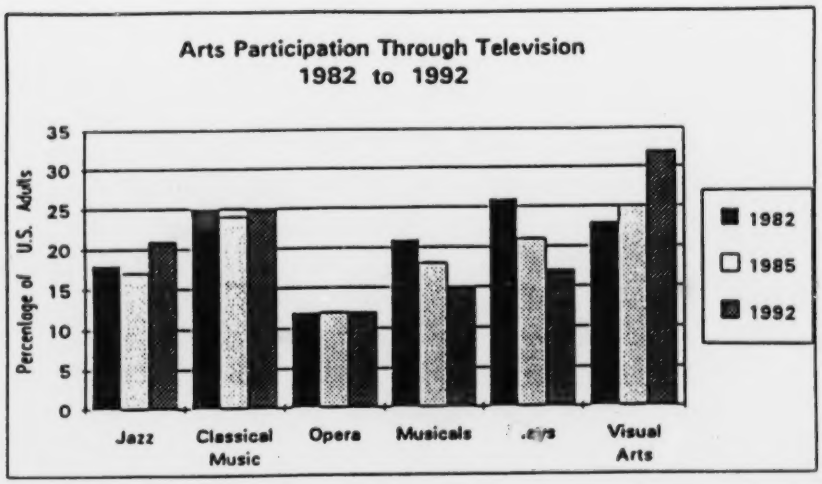


Figure II-b

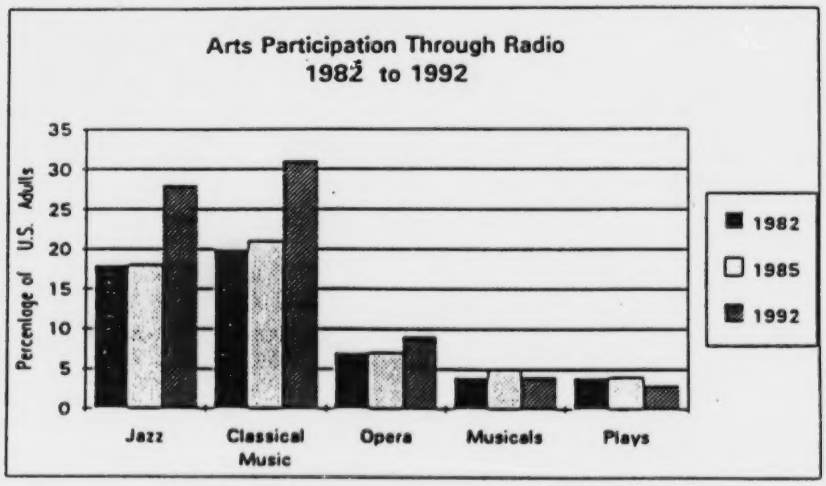
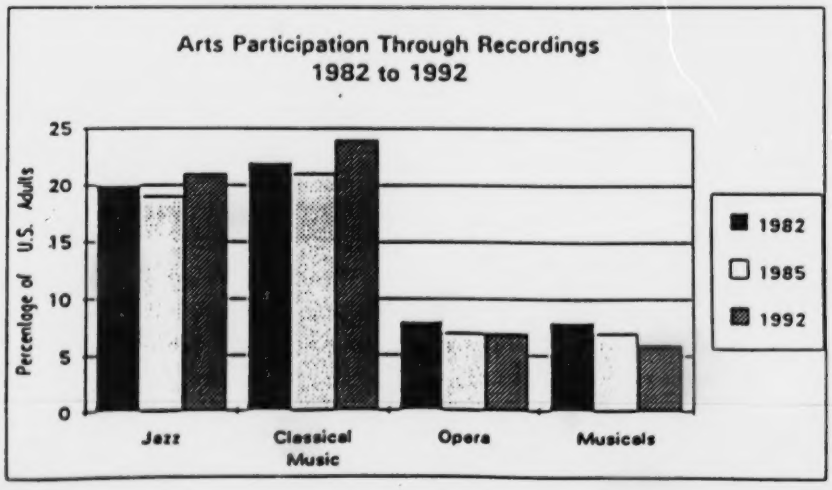


Figure II-c



III. Participation in the Arts through Personal Performance and Creation

People also can participate in the arts by performing and by creating arts products, as well as by taking lessons and classes in various arts activities. Table III shows the percentage of the population that reported engaging in the performing arts and in arts and crafts activities in the 1992 survey. The two sets of columns show personal participation in private and in public performances.

TABLE III: 1992 PERSONAL ART PARTICIPATION LEVELS

Type of Participation		Participation Rate		Public Performance/Display Rate	
		Percent	Number (Millions)	Percent	Number (Millions)
Music/Art Performances	Play Jazz	1.7%	3.1	.70%	1.3
	Play Classical Music	4.2	7.8	.90	1.7
	Sing Opera	1.1	2.0	.24	.40
	Sing Musical	3.8	7.1	.73	1.4
	Sing Choral	NA	NA	6.3	11.7
	Act	NA	NA	1.6	3.0
	Ballet	.2	.4	.03	.10
	Other Dance	8.1	15.0	1.2	2.2
Art/Crafts	Pottery	8.4	15.6	1.7	3.2
	Needlework	24.8	46.1	2.4	4.5
	Photography	11.6	21.6	1.7	3.2
	Painting	9.6	17.8	2.0	3.7
	Creative Writing	7.4	13.7	.9	1.7
	Composing	2.1	3.8	.7	1.3

While the rates of personal participation in the arts are much lower than the rates of participation through attendance at live events, millions of American adults do personally participate in the arts. Nearly 12 million people sing in public performances by choirs or glee clubs; about 46 million people do needlework and 4.5 million people publicly display their needlework. About 40 percent of SPPA 1992 respondents said that they had taken music lessons at some time during their lives. The proportion who had taken art appreciation

instruction was 23 percent, and rates of 16-18 percent were reported for instruction in visual arts, dance, creative writing, and music appreciation.

There are differences in the reported rates of personal participation between 1982 and 1992, but the absolute number of responses is small and changes in question format limit comparability. A notable decline was found in the rate of personal participation in needlework, pottery, and metal/leather activities. There also were notable declines between 1982 and 1992 in the proportion of respondents who had taken different types of arts lessons or classes at some time in their lives. The proportion who had taken music lessons dropped from 47 percent to 40 percent. The proportion who had taken classes in painting and other visual arts declined from 25 percent to 18 percent. The only increase was in the percentage taking art appreciation classes, which increased from 20 percent to 23 percent. Detailed data on these changes are shown in Table III.2 and Table III.3 in Chapter III.

Comparisons of the Different Types of Arts Participation

There are patterns in the different forms of participation, though the personal performance levels are far lower than the attendance levels. For example, for all three types of participation the audience for classical music is consistently slightly higher than the jazz audience, which in turn is larger than the audience for opera. For all three types of participation, the rates for the visual arts – attendance at art museums and painting – are higher than the rates for stage performances – opera, musicals, plays, and dance. However, among stage events the rank order varies with the type of participation. Chapter IV gives further discussion of these differences among types of arts participation.

Comparisons of Participation in the Arts with Participation in Other Leisure Activities

One gauge of public commitment to the arts is the previously mentioned 41 percent of respondents who reported attending <u>any</u> of the seven benchmark live arts activities. In 1992 this fraction was slightly larger than the 39 percent participation in 1982. Table IV shows the reported participation rates in 1982, 1985, and 1992 for attendance at arts events and participation in other leisure activities. While the participation rates in exercise, movies, gardening, amusement parks, and home improvement activities were higher than the 41% rate for the arts, the participation rates for active sports, sports events, outdoor activities, and volunteer/charity work were lower.

TABLE IV: PARTICIPATION IN LEISURE ACTIVITIES				
Activity	1982	1985	1992	Change from 1982 to 1982
	Percent	Percent	Percent	
Arts Participation*	39%	39%	41%	+2
Exercise	51	57	60	+9***
Movies	63	59	59	-4
Gardening	60	55	55	-5***
Amusement Parks	49	45	50	+1
Home Improvements	60**	58**	48	NA
Active Sports	39	41	39	0
Sports Events**	48**	50**	37	NA
Outdoor Activities	36	37	34	-2
Volunteer/Charity	28	30	33	+5
TV Hours/Day	3.0	2.8	3.0	0 hours

* Defined as attendance at one of the seven benchmark arts activities in Table I

** Questions asked in 1982 and 1985 were different from questions in 1992.

*** Statistically significant at the 95% confidence level.

Attitudes towards the Arts

About 71 percent of the 1992 SPPA sample expressed an interest in attending more arts performances and events. Increased interest was expressed for each of the seven benchmark arts activities and was roughly proportional to current attendance at each activity. The interest in attending additional events was especially high among those respondents who already had attended arts events in the previous year. Respondents also showed increased liking for jazz, classical music, opera, and show tune music.

Summary

Across the 1982-1992 decade more Americans in general participated in the arts through attendance at live events, through broadcast and recorded media, and through personal performance and creation. SPPA'92 has documented the following changes in the public's arts participation over the decade:

- In 1992, 41 percent of adults in the United States attended an arts performance or exhibition during the previous year, in contrast to 39 percent in 1982 and 1985.

- The attendance rate at art museums and galleries is up almost 5 percentage points since 1982; total attenders approached 50 million for 1992.

- Smaller, not statistically significant increases are found in live attendance at arts/ crafts fairs, jazz, and non-musical stage plays.

- Audiences for opera, classical music and jazz programming on radio increased by 49, 60, and 71 percent, respectively.

- Almost 12 million American adults sing choral music in a public performance, and 15 million are active in modern dance. Listening and watching via the broadcast media goes along with increased attendance and personal performance.

- Certain arts activities have not fared as well. Reading literature is down about 3 percentage points, and visits to historic parks/design sites is down 5 points. TV audiences for musicals and plays are down 6-9 percentage points.

- Public interest in increased attendance is up significantly for the seven benchmark arts activities, and increases are found in the proportions of the public who say they like jazz, classical, opera, and musical/operetta music.

FOREWORD

Purpose

This report summarizes the main findings and trends emerging from data collected from the 1992 Survey of Public Participation in the Arts (SPPA'92). The report first presents basic data relating to public attendance in 11 different types of art performances and events: jazz, classical music, opera, musicals, plays (non-musical), ballet, other dance, art museums, arts-crafts fairs, and historical parks/design sites. Data used to describe participation in these various art forms include demographic factors such as gender, race, age, education, and income.

In addition to data gathered from a regular schedule of live-attendance questions asked throughout the year, questions were asked of all 12,736 respondents about media participation in most of the arts activities listed above. Additional questions on arts socialization experiences during childhood, on art classes or lessons taken, on music preferences, and on other leisure activities were gathered in the second half of 1992.

These data are available on computer tapes, and copies can be obtained by contacting the Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

History

As the most comprehensive national survey on arts participation, the SPPA surveys enhance our understanding of who participates in which arts activities and how often. SPPA'92 builds on the findings from two previous national surveys of arts participation: SPPA'82 and SPPA'85. Unlike other, earlier surveys of public participation in the arts in American life, the 1982 SPPA articulated a standard definition of arts participation for particular arts activities (*e.g.*, opera and jazz). The SPPA surveys have also examined various modes of arts participation: as performer, as audience member at live performances, or as user of the broadcast and recorded media. The incompatibility of question wording and of procedures employed in data collection across the various studies prior to 1982 limited their use in identifying trends in arts participation over time. In addition, unlike prior telephone surveys, which overrepresented the more educated and affluent portion of the population when compared to personal interviews, SPPA surveys have achieved much higher response rates than were obtained in such studies. As a result, the SPPA surveys have provided a more systematic and definitive collection of arts participation data: one that can be both generalized to the American population with suitable confidence and also replicated regularly to track trends in participation.

Data Collection

The SPPA'92 data were collected in household surveys conducted by the U.S. Bureau of the Census as part of a larger national panel survey. About three-quarters of these interviews were conducted by telephone. Face-to-face interviews were conducted in the respondents' home with respondents who could not be interviewed by telephone. Respondents in non-telephone households were interviewed in their homes. Each interview took about eight minutes to complete during the first six months of 1992 (*i.e.*, January through June), and 16 minutes for the second six months.

Survey participants consisted of a cross-section sample of adult Americans (over age 18). The Census Bureau interviewed approximately 1000 respondents per month in 1992, so that arts participation data are available for 12,736 respondents.

Each month's interview began with questions about general attendance at arts performances during the previous 12 months. A second set of items examined the extent to which arts activities were experienced through the broadcast media. During the second half of the year, the interview also included supplementary questions about personal arts participation, socialization experiences, music preferences, desires for more arts participation, and participation in other types of leisure activities.

The completed questionnaires were returned to the Census Bureau in Suitland, Maryland, where they were edited for final keying onto a computer tape. These coded survey answers were then merged with coded data on each respondent's background (*e.g.*, age, education, race) that were obtained in the panel part of the Census Bureau survey. These demographic data were then weighted to reflect U.S. population characteristics and projected to the total U.S. adult population.

The Census Bureau was selected to conduct these nationwide surveys because of its ability to collect standardized data with minimal distortion due to respondent noncooperation or sampling bias. Researchers from several arts organizations and universities consulted on the design and execution of the study, which were based on results and conclusions from the 1982 and 1985 SPPA surveys.

Outline of the Questionnaire

The SPPA'92 questionnaire for January through June consisted of two types of questions: a set of items on annual attendance at live arts events and a set of items that surveyed parallel arts participation via the broadcast media of video, radio, and recordings. Appendix A.1 shows the attendance items, which include questions on the extent of annual attendance at arts performances and events. Appendix B.1 shows the media items. The questionnaire for the second six months of the year also included supplementary sets of questions about personal arts

participation, arts lessons/classes taken, other leisure activities, interest in attending more artsevents, and music preferences. These items are shown respectively in Appendices C-E.

Survey Methodology

Respondents in the survey were part of a larger continuously rotating panel of respondents who were interviewed every six months over a three year period. These individuals lived in households randomly selected by the U.S. Census Bureau to represent the total U.S. adult population (18 years old or older). Census Bureau population counts were used to draw the sample in such a way that all individuals living in households in the United States had a known and equal chance of selection. The sample frame was essentially the same as that used in the 1982 survey.

All individuals aged 18 and over in these selected households were eligible to be included in the survey. Less than 20% of all eligible individuals in these selected households could not be interviewed. The final data were weighted slightly to ensure that the final sample was completely representative of the 1992 U.S. population in terms of age, race and gender.

Differences in Questions Asked

A main advantage of the 1992 survey is its increased sample size for many of the questions asked in the 1982 and 1985 surveys. This sample size advantage applies particularly in the case of the questions dealing with the use of the broadcast media for arts programs or content. Most of the questions in SPPA'92 were identical to questions asked in the earlier SPPA surveys. However, there were also important differences and innovations in the 1992 questionnaire. While these differences expand our understanding of arts participation, some of them limit comparability with the earlier surveys, and questions asked for the first time cannot provide trend information. The changes in the questions asked in SPPA'92 are as follows:

ATTENDANCE AT LIVE ACTIVITIES	Inclusion of attending other dance performances Asking annual number of attendances Inclusion of reading books Separate question for novels, poems, and plays Inclusion of live/recorded poems and novels
BROADCAST MEDIA AND RECORDINGS	Inclusion of VCR viewings for all benchmark activities Asking annual number of TV/VCR viewings Inclusion of other dance viewings (with ballet question)

PERSONAL PARTICIPATION	Inclusion of composing music, dancing, and owning art Inclusion of public performance/display of eight new arts forms Inclusion of dance lessons besides ballet Specific lessons in eight arts forms in the past year Exclusion of youth sports in question on sports event attendance
ATTITUDES	Inclusion of interest in attending more dance performances Inclusion of ten new types of music in question of liking

Perhaps the most significant change was the collection of data on estimated numbers of attendances in the previous year among those who had attended. This change allows analysis of the extent of a respondent's participation and not just whether they may have happened to attend one or two performances.

The innovations also included asking respondents about the number of books read and the number of viewings of TV/VCR arts programs. Another media change was the inclusion of listening to recordings on CDs as well as records and tapes.

Other significant changes included new questions on several forms of dance besides ballet, such as modern dance, folk dance, and tap dance. These extended questions on dance involved not only attendance at live performances, but media viewings, lessons taken, and interest in seeing more performances. Two questions were asked concerning live performances, one on ballet and one on other dance forms. All the dance forms were combined in one question concerning participation through the broadcast and recorded media.

Certain new arts activities were explored for the first time. These included composing music, owning art works, and listening to live readings of poetry and novels, along with taking art lessons in the last year and displaying art objects or performing in art events during the past year.

Using the Data in this Report

These SPPA'92 data can be used as a basis for identifying trends and for making policy-relevant assessments of arts-related behavior in the United States. Such assessments include: (1) determining if and how attendance is changing; (2) identifying activity patterns among different segments of the population; (3) determining factors that seem to stimulate or inhibit arts attendance; and (4) identifying the life styles and activity patterns of people who attend arts performances and events.

Because the sample was chosen to be representative of the entire U.S adult population and a high response rate was obtained, the results of the survey can be extrapolated to produce rather precise projections of the number of adults who participated in each of several arts-related activities. For example, the survey was designed to generate population estimates of the

number of people who visited an art museum, who attended an opera, or who listened to classical music on the radio. Moreover, because of the size of sample, it is also possible to derive useful population estimates of arts attendance rates by particular demographic groups (racial groups, age groups such as those 60 or older, etc.).

Data Tabulations and Projections

The data presented in this report were generated from a master file tape from the U.S. Bureau of the Census. The data were downloaded onto a personal computer for analysis by SPSSPC. They are weighted to reflect 1990 Census Bureau data on sex, age and race.

The tabulations that are shown are based on respondents for whom a response to each question was obtained. In other words, missing responses and "Don't know" responses are excluded. For most of the core questions, then amounted to less than 0.5%. For many of the additional questions, asked only in the longer questionnaire given in the July-December surveys, missing data numbers exceeded 1% and came closer to 1.5% of all respondents. An initial analysis of the respondents for whom such missing responses were obtained show them to be slightly lower in participation in other arts activities, but not low enough to warrant counting them simply as non-participants in the activity in question.

Thus, our calculations of participation rates in Chapters I-IV exclude respondents from whom no participation data were obtained. That means that their participation rates are presumed to be the same as the rest of the population. While that may result in slightly inflated estimates of participation, it seemed a less arbitrary and misleading step than treating all non-respondents as non-participants. Future analysts who prefer to use the latter strategy will therefore obtain lower participation rates than reported here.

The reader will also notice that we have calculated the Chapter I attendance data on the basis of three decimal places rather than two decimal places in most of the latter chapters. That is because of the larger sample size basis for these questions -- both in SPPA '92 and the earlier surveys. Third and fourth decimal places are also used in Chapter III in estimating population characteristics at or around 1% levels in order to show the magnitude of difference found for these rare characteristics. That does not imply these estimates have that degree of precision.

Organization of the Report

The report is organized into seven chapters. Chapters I-III describe the results of the survey by each of the three forms of arts participation by the respondents, namely:

- Attendance at live arts performances and events,
- Listening and/or watching arts programs through broadcast and recorded media,
- Personal arts performance or creative arts activity.

Each chapter contains statistics of participation for seven benchmark arts activities for which identical questions were asked both in 1982 and 1992. These activities are Jazz, Classical Music, Opera, Musicals, Plays, Ballet, and Art Museums. The SPPA'92 also included questions on dance forms other than ballet, on literature read, and on attendance at arts and crafts fairs and historic parks/design sites. Chapter I presents information on participation in these activities as well.

These analyses give particular attention to changes across the decade 1982-1992. Each chapter also presents analyses of participation by the respondents' demographic background. These factors include each respondent's

- Gender
- Race
- Age
- Education
- Income

Demographic breakdowns are presented for the various arts activities in Appendices A-E, along with comparisons between the 1982 data and the 1992 data on the public's participation in the arts activities.

Chapter IV compares data on the public's arts participation with its participation in other leisure activities and compares arts participation through attendance, through media, and through personal performance. Chapter V presents data on the public's interest in increased arts activity and presents information on music preferences. Chapter VI describes results from related 1992 surveys to show correspondences between the nationwide results and those found within 12 diverse communities across the country. Chapter VII presents certain conclusions and future steps in the analysis of the data. Appendices contain detailed tabular presentations of data and the questionnaires used to collect the data.

CHAPTER I. ATTENDANCE AT LIVE ARTS PERFORMANCES/EVENTS

This chapter describes public participation in the arts by attending live arts performances and events. Section A covers general attendance levels for these various arts activities. Section B discusses differences in attendance by different demographic groups. Many of the analyses focus on the seven arts activities that were asked about identically in 1982 and 1992. For this report we have designated these as "benchmark" activities to facilitate references to them. These activities include performances of jazz, classical music, opera, musicals, plays, and ballet, as well as display events at art museums and galleries. Reading literature is not included as a benchmark activity because the question was changed in 1992, and because reading does not involve attendance at a specific arts facility.

A. General Attendance

This section first presents the 1992 annual attendance rates for various arts activities. The average frequencies of attendance are then given and used to produce national estimates of the average number of annual attendances for each arts activity. Finally, 1982-1992 trends in attendance are shown both in terms of changes in attendance rates and in terms of changes in audience sizes. The questionnaire for these attendance items is given in Appendix A.1. Related tables of data can be found in Appendices A.2 through A.4.

About 41% of all SPPA'92 respondents reported having attended, during the previous year, at least one of the seven types of live arts activities designated as a benchmark from SPPA'82. In tables I.1 to I.4 these activities are denoted by a "B". This overall attendance rate at arts performances/events was slightly higher than the 1982 and 1985 overall attendance rates, both of which were closer to 39%. Table I.5 presents differences in this attendance rate by demographic factors.

1. 1992 Attendance Levels

Attendance levels in 14 types of arts activities are arrayed in Table I.1 in descending order of their attendance rates. Column 2 shows the proportion of survey respondents who reported that they had attended a performance of that type at least once during the previous year. The third column translates these percentages into population estimates for U.S. audiences for each art activity. These numbers should be interpreted as representing the total number of American adults who attended the respective activity at least once during the previous year; when multiplied by frequencies of attendance (Table I.2), they reflect the total annual number of attendances.

TABLE I.1: 1992 ATTENDANCE LEVELS FOR VARIOUS ARTS ACTIVITIES		
Arts Activity	Attendance Rate (Percentage)	Estimated U.S. Audience* (Millions)
Opera (B)	3.3	6.1
Ballet (B)	4.7	8.7
Reading Plays	5.9	11.0
Other Dance	7.1	13.2
Jazz (B)	10.6	19.7
Classical Music (B)	12.5	23.2
Plays (B)	13.5	25.1
Musicals (B)	17.4	32.3
Reading Poetry	18.4	34.2
Art Museums (B)	26.7	49.6
Historic Parks	34.5	64.1
Art/Craft Fairs	40.7	75.6
Reading Novels/Short Stories	52.1	96.8
Reading Literature**	54.0	100.3

*Computed by multiplying the attendance rate by the U.S. adult population (185.8 million).

(B) Benchmark Activity

**Literature includes any of play, poems, novels or short stories.

Attendance at Benchmark Arts Activities: It can be seen that the highest attendance rate among the seven benchmark activities was the attendance rate at art museums: 26.7% of the SPPA'92 respondents reported that they had visited an art museum or gallery at least once during the previous year. The benchmark activities that had the lowest attendance rates were ballet and opera: 4.7% and 3.3% respectively.

Other Arts Activities: SPPA'92 also collected data on several other arts-related activities: reading literature in various forms as well as attendance at art/crafts fairs, historical parks, and dance performances other than ballet. The highest participation rate out of all of the arts activities occurred for reading literature, with 54% of the respondents saying they had read at least one novel, short story, poem or play during the previous 12 months. At the bottom of Table I.1 it can be seen that this participation rate translates into more than 100 million adults who read one of these forms of literature during the previous year. Among "other" arts activities, the lowest attendance rate was in the "other dance" category; with 7.1% of the respondents reporting that they had attended a dance performance other than ballet at least once during the previous year.

2. 1992 Frequencies of Attendance

SPPA'92 respondents also were asked to estimate the number of times they had attended each type of arts activity during the previous year. Averages of the responses to these frequency questions (*i.e.*, average number of attendances per attender) are shown in the second data column in Table I.2. In the case of jazz, Table I.2 shows that people who attended jazz performances during the previous year did so an average of 2.9 times (people who did **not** attend a jazz performance not included in that average.)

TABLE I.2: 1992 FREQUENCIES OF ATTENDANCE

Arts Activity*	Estimated U.S. Audience (Millions)	Average Number of Attendances Per Attender	Total Number of Attendances** (Millions)
Jazz (B)	19.7	2.9	57.1
Classical Music (B)	23.2	2.6	60.3
Opera (B)	6.1	1.7	10.4
Musicals (B)	32.3	2.3	74.5
Plays (B)	25.1	2.4	60.2
Ballet (B)	8.7	1.7	14.8
Art Museums (B)	49.6	3.3	163.7
Other Dance	13.2	3.0	39.6
Art/Craft Fairs	75.6	2.7	204.1
Historic Parks	64.1	3.8	243.6

*Activities are listed in their order of appearance on the questionnaire. Literature is not included because the information obtained relates to the number of books read.

**Computed by multiplying the average number of attendances by the size of the respective annual U.S. audience

(B) Benchmark Activity

The last column in Table I.2 shows the estimated total number of annual attendances for each art activity. This number is calculated by multiplying the average number of attendances per attender by the size of the respective annual audience, as estimated in Table I.1. For example, the 57.1 million annual attendances for jazz was obtained by multiplying 2.9 (average number of attendances per attender) by 19.7 million (the estimated size of the annual U.S. adult jazz audience).

The average number of annual attendances in Table I.2 varies between 1.7 for opera and ballet and 3.8 for historic parks; in the latter activity, almost three percent of the sample said they visited such locations 10 or more times.

Note that the rank order of the number of attendances in Table I.2 differs from the ordering by attendance rate and audience size in Table I.1. For example, even though the attendance rate at historic parks is lower than the attendance rate at arts/crafts fairs, the total number of visits to historic parks (243.6 million) is considerably larger than the total number of visits to art/craft fairs (204.1 million). The reason for this reversal is that those who attended historic parks estimated that they made more visits to such parks (3.8 on average) than those who visited art/craft fairs (2.7 visits on average). Similarly, attenders of classical music concerts estimated that they attended more of these concerts (2.6 on average) than those who attended plays (2.4 on average), leading to more overall attendances at classical music concerts than stage plays despite lower attendance levels in the population.

In this way, a smaller but more active audience for one arts activity can lead to a larger overall number of total attendances for that arts activity. Unfortunately, it is not possible to compare these volume-of-attendance (see Chapter VII) figures to previous SPPA surveys since these frequency data were obtained differently in the earlier surveys.

3. Trends in Attendance Levels: 1982-92

Trends in attendance levels between 1982 and 1992 are presented in Table I.3 and shown graphically in Figure 1. Of the ten activities that could be compared for trends, three showed statistically significant changes since 1982: attendance at art museums/galleries increased significantly, while attendance at historic sites and the reading of literature decreased significantly. The 2.9 percentage point decline in the rate of literature reading is the largest decrease in Table I.3. The biggest overall change was the 4.6 percentage point increase in the proportion of people who had visited an art museum.

TABLE I.3: 1992-82 DIFFERENCES IN ATTENDANCE RATES				
Arts Activity	Percentage Attending			Difference
	1982 (n=17,254)	1985 (n=13,675)	1992 (n=12,736)	Change from 1982 to 1992
Jazz (B)	9.6	9.5	10.6	+1.0
Classical Music (B)	13.0	12.7	12.5	-0.5
Opera (B)	3.0	2.6	3.3	+0.3
Musicals (B)	18.6	16.6	17.4	-1.2
Plays (B)	11.9	11.6	13.5	+1.6
Ballet (B)	4.2	4.3	4.7	+0.5
Art Museums (B)	22.1	21.9	26.7	+4.6**
Other Dance	NA	NA	7.1	NA
Art/Craft Fairs	39.0	40.0	40.7	+1.7
Historic Park	37.0	36.0	34.5	-2.5**
Reading Literature*	56.9	56.1	54.0	-2.9**

*Care should be taken in comparing these percentages because a new question format was used in 1992. In 1992 separate questions were asked about reading plays, poetry, or novels and short stories. A positive response to any of these questions was interpreted as "reading literature." In 1982 only one question was asked about all four types of literature. Also note that comparisons cannot be made across the different types of literature because separate questions were not asked in the 1982 and 1985 SPPA surveys.

**Statistically significant at the 95% confidence level. (Significance test calculations are shown in Appendix G)

(B) Benchmark Activity

NA Data not available

Though not statistically significant, attendance at plays increased by 1.6 percentage points. This increase was to some extent offset by the decline (not statistically significant) of 1.2 percentage points in attendance at musical stage plays. Thus, the sum of the percentages for musicals and plays (*i.e.*, both types of theater) changed little over the time period.

There was no statistically significant change in the proportions of people who attended jazz, classical music, opera and ballet performances. Comparisons of the SPPA'92 data with the SPPA'85 data indicate similar conclusions and trends.

These changes can be seen more clearly in Figure 1, which displays the Table I.3 data for the benchmark activities in bar chart form. As can be seen in the chart, the biggest change was in the attendance at art museums, which increased from 22.1% in 1982 to 26.7% in 1992.

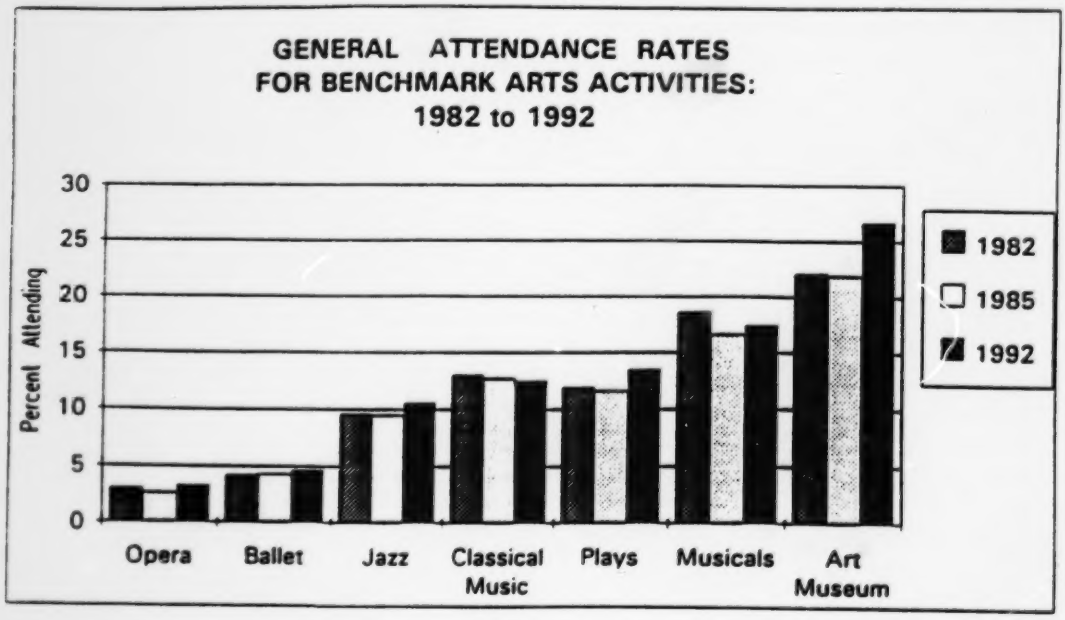


Figure 1

Another perspective on these changes comes from examining the total population reach of these arts activities across the decade. Table I.4 shows changes in the estimated total number of adults who attended arts performances in the previous year.

Since the adult population across the decade increased by 21.8 million people (from 164 million people in 1982 to 185.8 million people in 1992), it is possible for some arts audiences to have actually increased in spite of stable or even declining attendance proportions. Thus, if 10% attended a given type of arts event both in 1982 and in 1992, the number of attenders would have increased from 16.4 million to 18.58 million. In the case of attendance at classical music performances, Table I.4 shows a rise of 9% in population terms – despite the 0.5 percentage point decline in the attendance rate given in Table II.3.

As shown in the last column of Table I.4, attendance at every type of arts event increased in population terms between 1982 and 1992. Attendance at art museums showed the largest proportionate increase: 36.2 million people in 1982 compared to 49.6 million people in 1992 – or an increase of 37%. The increase for opera was almost as large – from 4.5 million in 1982 to 6.1 million in 1992, an increase of more than 35%. In contrast, musicals and classical music attendance increased by less than 10%. The number of visitors to historic parks showed the smallest increase: 5.8%.

TABLE I.4: 1992-82 DIFFERENCES IN TOTAL NUMBERS OF ATTENDERS			
Art Form	Number Attending (Millions)		Percentage Change*
	1982	1992	1982-92
Reading Literature	93.3	100.3	+7.3
Art/Craft Fairs	63.9	75.6	+18.3
Historic Parks	60.6	64.1	+5.8
Art Museums (B)	36.2	49.6	+37.0
Musicals (B)	30.5	32.3	+5.9
Plays (B)	19.5	25.1	+28.7
Classical Music (B)	21.3	23.2	+8.9
Jazz (B)	15.7	19.7	+25.5
Other Dance	NA	13.2	+NA
Ballet (B)	6.9	8.7	+26.1
Opera (B)	4.5	6.1	+35.6

(B) Benchmark Activity

*The adult population increased from 164 million in 1982 to 185.8 million in 1992, an increase of 13.3%. Increases below 13.3% indicate less audience growth than population growth across the decade

B. Demographic Differences in Attendance Levels

Variations in attendance rates by five demographic variables (gender, race, age, education, and income) were examined to identify the major predictors of attendance at live performances/ events. Pronounced differences in the attendance rates at arts activities were found among different demographic groups of the population.

As was the case in the 1982 and 1985 SPPA data, education clearly emerged as the strongest demographic predictor of arts attendance rates (either considered independently or after statistical adjustment for the other demographic variables). While income was also an important predictor, its predictive power was weakened considerably when education and other demographic factors were taken into account via statistical control. The main exception was the notable higher attendance rate of the highest income group.

In examining overlapping arts audiences, certain pairings of arts attendances showed more overlap than others: for example, opera and classical music. However, detailed analysis revealed a general common pattern of high correlations across each of the eleven arts activities.

In other words, the data did not reveal distinct clusters of arts attendance that would suggest that audiences for music, theater, dance or the visual arts were considerably different from one another.

1. Attendance Characteristics:

The segmentation of the public attending the benchmark arts events followed a fairly regular pattern. Thus, attendance at live arts events was:

- Mainly related to a person's socioeconomic background, particularly in terms of education, but also in terms of income;
- Higher among women than among men ;
- Higher among middle-aged and younger adults than among older people;
- Higher among white respondents than among blacks or other racial groups.

Many of the demographic differences disappear when the results are controlled for educational level and gender, which are the most important predictors of arts participation.

Table I.5 shows how the proportion (41%) of sample respondents who reported that they had attended at least one of the seven benchmark art activities during the previous year varies by demographic group. In the second column, the percentages are shown **before** being statistically adjusted for the other five demographic factors. The third column presents the percentages **after** the adjustments have been made. These numbers can be compared with 41%, the grand mean for the entire sample.

The statistical adjustment procedure is called Multiple Classification Analysis (MCA) [Andrews, *et. al.*, 1973] and helps to separate the statistical effects of many variables that relate to a "dependent" variable of interest (here arts attendance). For example, if higher arts participation is found both among people with higher education and among people with higher income, MCA determines whether the education differences are due to income or the income differences are due to education. In effect, MCA acts to "make other things equal" in determining which are the most effective predictors of participation.

TABLE I.5: 1992 ATTENDANCE RATES FOR ANY BENCHMARK ART ACTIVITY BY DEMOGRAPHIC GROUP				
Demographic Group		Before Statistical Adjustment	After Statistical Adjustment	Differences from Overall Sample Rate of 41% (Col. 2)
Overall Sample		41%	41%	(0%)
Gender	Male	40	38	-3
	Female	42	43	+2
Race	White	42	41	0
	Black	35	41	0
	Other	37	32	-9
Age	18-24	42	44	+3
	25-34	43	40	-1
	35-44	44	39	-2
	45-54	45	41	0
	55-64	40	43	+2
	65-74	37	45	+4
	75-96	20	35	-6
Education	Grade School	8	13	-28
	Some High School	15	18	-23
	High School Graduate	30	31	-10
	Some College	52	51	+10
	College Graduate	66	64	+23
	Graduate School	77	73	+32
Income	Under $5,000	23	32	-9
	$5,000-9,999	23	34	-7
	$10,000-14,999	22	31	-10
	$15,000-24,999	36	39	-2
	$25,000-49,999	44	42	+1
	$50,000 +	65	53	+12
	Not Ascertained	41	40	-1

Before MCA adjustment, it can be seen that women (42%) were slightly more likely to attend a benchmark activity than were men (40%). Whites (42%) were more likely to attend one of these art forms than were either blacks (35%) or other races (37%). The attendance rate for benchmark activities remained rather constant across age groups until retirement years. The attendance rate drops to 37% for those aged 65-74 and to 20% for those aged 75 and older. Major and steady increases can be seen across education groups, with only an 8% attendance rate among those with a grade school education compared to a 77% attendance rate among those with a graduate degree. In the same way, low income groups show relatively lower attendance rates than high income groups: less than 23% for those with less than $5000 annual income compared to 65% among those with $50,000 or more annual income.

In the second data column of Table I.5, it can be seen that, after MCA adjustment, women's already slightly higher attendance rate increased somewhat, from 2 points higher to 5 points higher than the attendance rate of men. Racial differences between blacks and whites became smaller (from 7 points to 0 points) after adjustment; however, the attendance rate of other races was notably lower after adjustment. The 21 point lower attendance rate among people older than 74 is almost entirely "explained" by the other factors (especially education); after MCA adjustment, the 18-24 and 65-74 year old age groups have the highest attendance rate (44-45%). Education differences were also reduced, from 69 points (77% vs. 8%) to 60 points (73% vs. 13%). Income differences decreased from 42 points to 20 points when adjusted by MCA for the other factors (particularly education).

In other words, MCA indicates that education is by far the most significant predictor of attendance at live arts performances and events, followed by income differences (mainly produced by those at the top of the income scale). Suburban residents and women attend arts events at higher-than-average rates, while other races attend at lower-than-average rates given their socioeconomic status. Age differences are particularly interesting because the above average rate of attendance for those aged 25-44 becomes below average after taking the other demographic factors into account.

These demographic patterns characterize most art forms, as will be seen in the analyses to follow. Data for these analyses are given in Appendix A.2.

2. Audience Demographics for the Benchmark Arts Activities

This section describes the 1992 audience for each art form by demographic groups. Figures 2 through 8 illustrate the data. These data are **not** adjusted by MCA. The demographic variables used include gender, race, age, education, and income. In general, the patterns described are quite similar to those found in the 1982 data, which are shown in Appendix A.3. The demographic background data for all arts activities (benchmark as well as other activities) are shown in Appendix A.

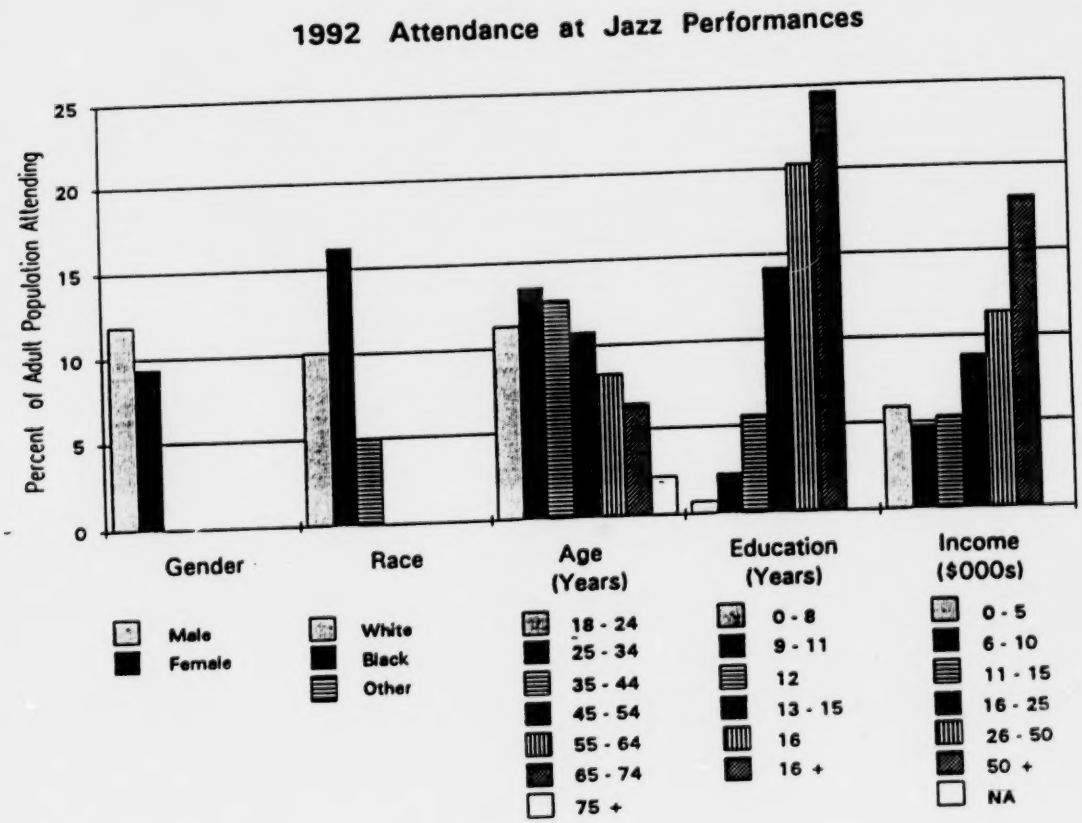


Figure 2

Gender: Jazz was the only arts activity in which men were slightly more likely than women to attend live performances.

Race: Jazz was the only arts activity in which blacks had the highest level of attendance. Blacks were most likely to attend jazz performances while people of other races had the lowest attendance rate.

Age: In contrast to the other arts activities, attendance rates decline steadily as age increases, with the 18-24 year old age group being twice as likely to attend jazz performances as those over 64.

Education: Attendance at jazz performances increases steadily as education increases, with two noticeable jumps. The attendance rate of respondents who had some college was more than three times as high as the attendance rate of respondents who had only graduated from high school. There was also a noticeable jump in attendance rates between respondents who had some college and respondents who had graduated from college.

Income: Attendance rates by income group showed noticeable changes occurring for two groups. The attendance rate more than doubled between the $10,000-14,999 and $15,000-24,999 income groups and there was a large jump between the next to the highest and the highest income groups.

1992 Attendance at Classical Music Performances

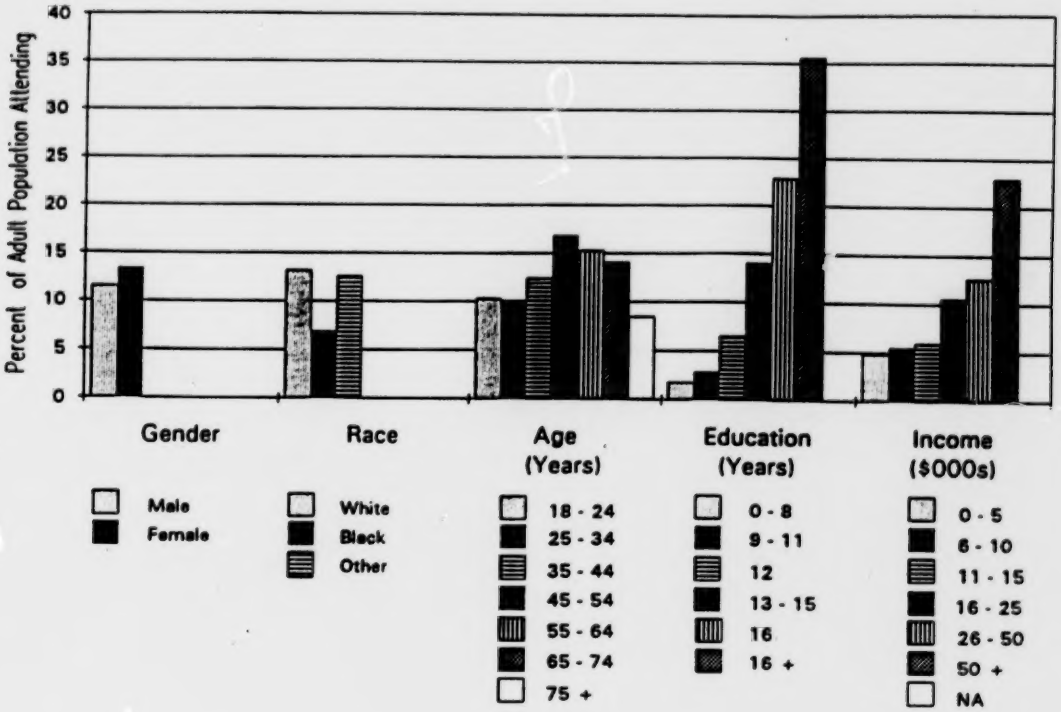


Figure 3

Gender: Women were about 20% more likely to attend classical music performances than men were.

Race: The attendance rates of whites and other racial groups at classical music concerts were nearly double the rates of blacks.

Age: Attendance rates by age steadily increased with age in the early years, until peaking at the 45-54 year old age group and declining slightly for older age groups.

Education: Differences in attendance rates by education were quite large. The attendance rate of those who had a high school diploma was less than half that of those who had some college education. Differences both between those with some college and those with a college degree and between those with a college degree and those with graduate school each exceeded 10 percentage points.

Income: Notable differences in attendances rates for different income groups were found between those who made less than $15,000 and those who made between $15,000 and $50,000. The attendance rate of those who made more than $50,000 was more than twice the attendance rate of those in the $25,000-50,000.

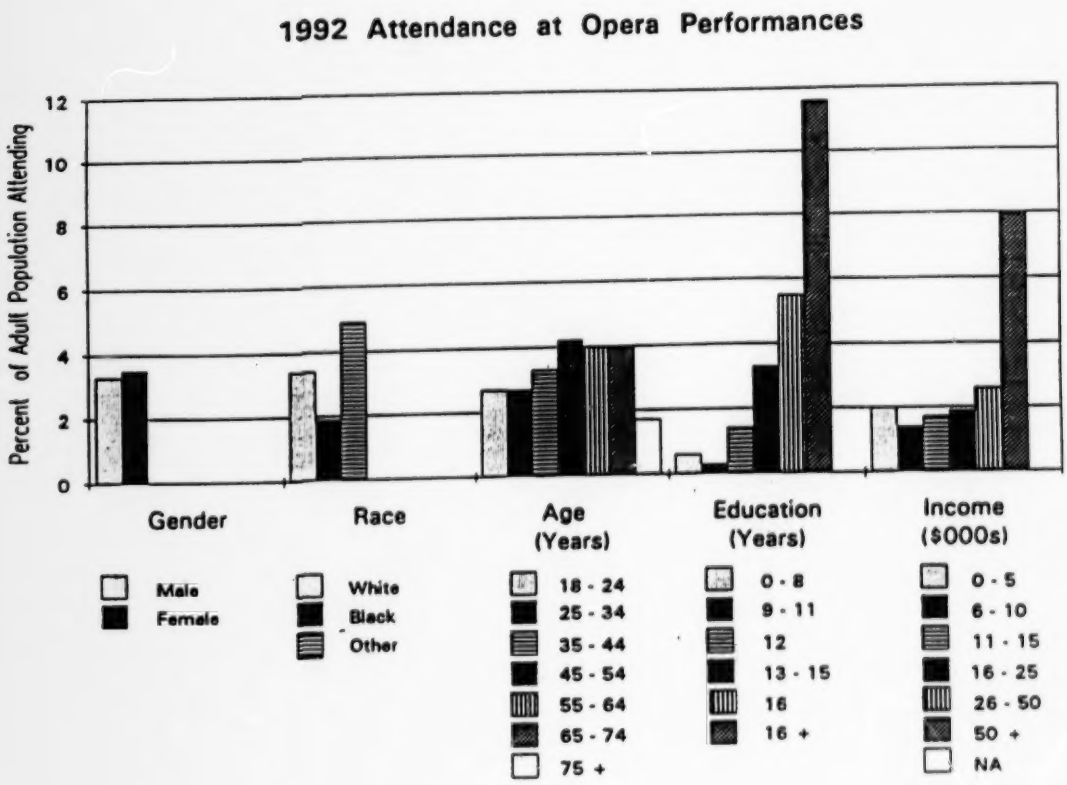


Figure 4

Gender: Women were slightly more likely to attend opera than were men.

Race: The attendance rate of blacks at opera concerts was only half the rates of whites and other races.

Age: Attendance by age peaks at the 45-54 year old age group, after a progressive increase in attendance rates among younger age groups, and shows a significant drop off after age 74.

Education: A distinctive aspect of opera attendance was the higher attendance rate of those with graduate school education, being considerably higher than in any other demographic category and nearly double that for college graduates, the next closest attendance rate of any education group.

Income: Opera attendance increased steadily with income, being almost four times as high among those with more than $50,000 income as among those with less than $10,000 income.

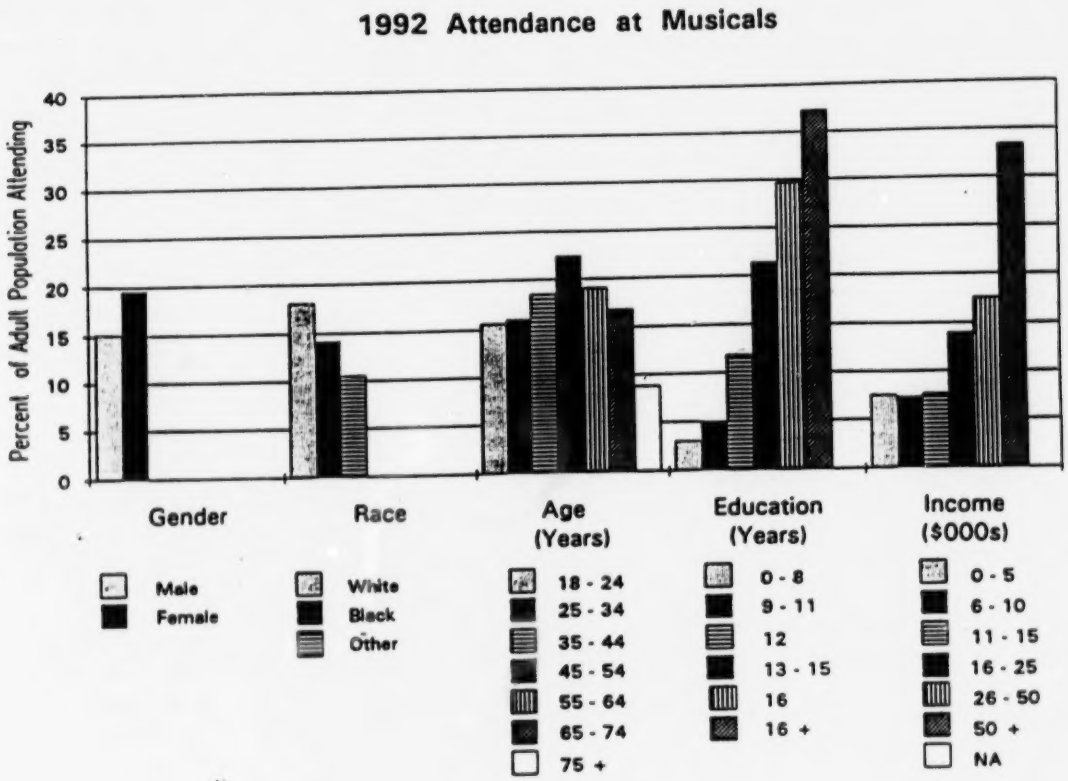


Figure 5

Gender: The 5 point higher attendance rate for female than male respondents in attending musicals was larger than that found for other arts activities.

Race: Although the attendance rate of blacks was lower than the attendance rate for whites, it was higher than the attendance rate for other races, a pattern unlike that found in most of the other arts activities.

Age: The attendance rates by age again peaked at the 45-54 year old age group and then declined steadily for older age groups.

Education: Differences in attendance rates by educational level were quite large. The rate nearly tripled between those who had some high school and those who had graduated from high school and tripled again for those with graduate degrees.

Income: The attendance rate nearly doubled between adjacent income groups in two comparisons: between those who made less than $15,000 per year and those who made between $15,000 and $50,000 per year, and between those who made $15,000-50,000 per year and those who made more than $50,000 per year.

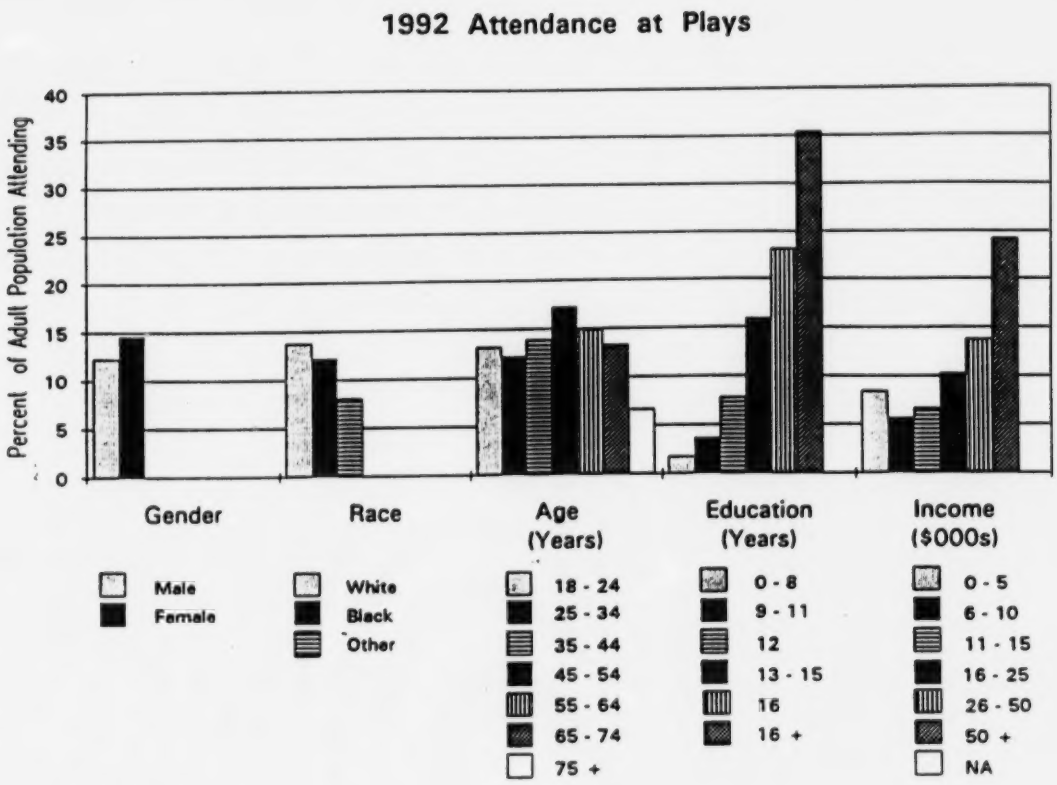


Figure 6

Gender: The attendance rate of females at plays was about 20% higher than the attendance rate of males.

Race: The attendance rate of blacks at plays was slightly lower than the attendance rate of whites and significantly higher than the attendance rate of other races.

Age: The 45-54 year old age group again showed a higher attendance rate than either younger or older age groups.

Education: Differences in attendance rates across education groups were quite large, with three of the differences across categories larger than 8 percentage points. Those with graduate school education reported attendance rates over 5 times as high as those reported by high school graduates.

Income: Differences in attendance rates by income appeared mainly among those who made over $50,000.

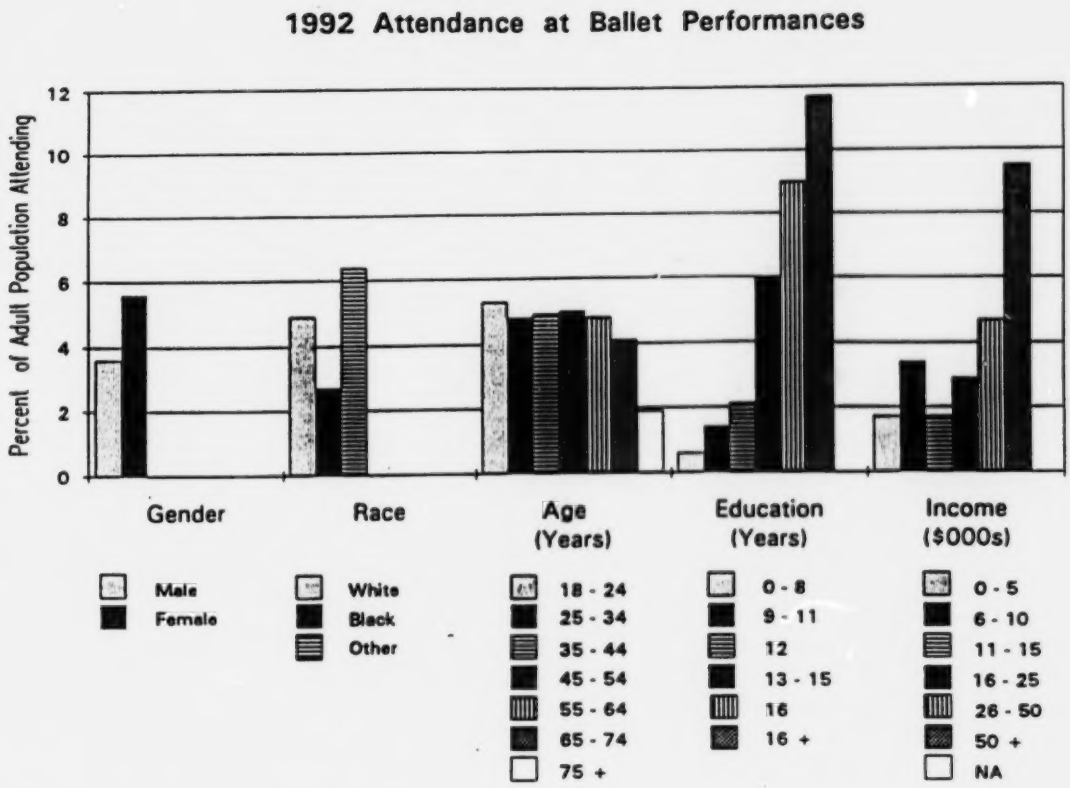


Figure 7

Gender: The attendance rate of females at ballet performances was almost 70% higher than the attendance rate of males.

Race: The attendance rate of blacks was less than half the attendance rate either of whites or of other races, with other races having a higher attendance rate than whites.

Age: The attendance rates by age differed from other art forms in that it was relatively constant across age groups, until age 75, when it drops sharply..

Education: Attendance rates by education groups showed significant differences, particularly between those who were high school graduates and those with some college, and between those who had some college and those who were college graduates.

Income: The pattern of attendance by income was not as clear as it was for the other arts activities, with one noticeable difference between those who made more than $50,000 per year and lower income groups.

1992 Attendance at Art Museums

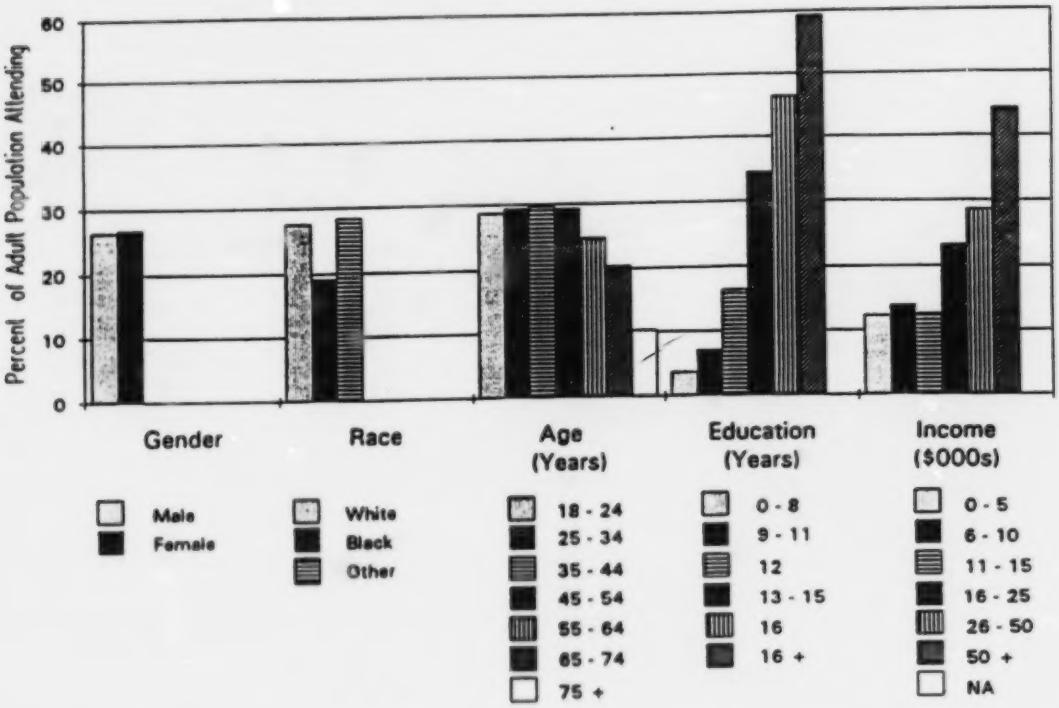


Figure 8

Gender: Unlike most of the other arts activities, there was almost no difference in the attendance rate between males and females.

Race: There were noticeable differences in attendance by race, with the other races having the highest attendance rate and blacks having the lowest attendance rate.

Age: Unlike the "peak pattern" observed in most of the other art activities, fairly constant attendance rates were observed for those between 18 and 54, falling off somewhat among those over age 54.

Education: Differences in attendance by education were again quite large, particularly for those with less than a high school diploma. Their attendance rate was less than a tenth the attendance rate of those with a graduate school education.

Income: Differences between those who made less than $15,000 and those who made between $15,000 and $50,000 were quite large, approaching a factor of 2. Those who earned more than $50,000 also exhibited significantly higher attendance rates.

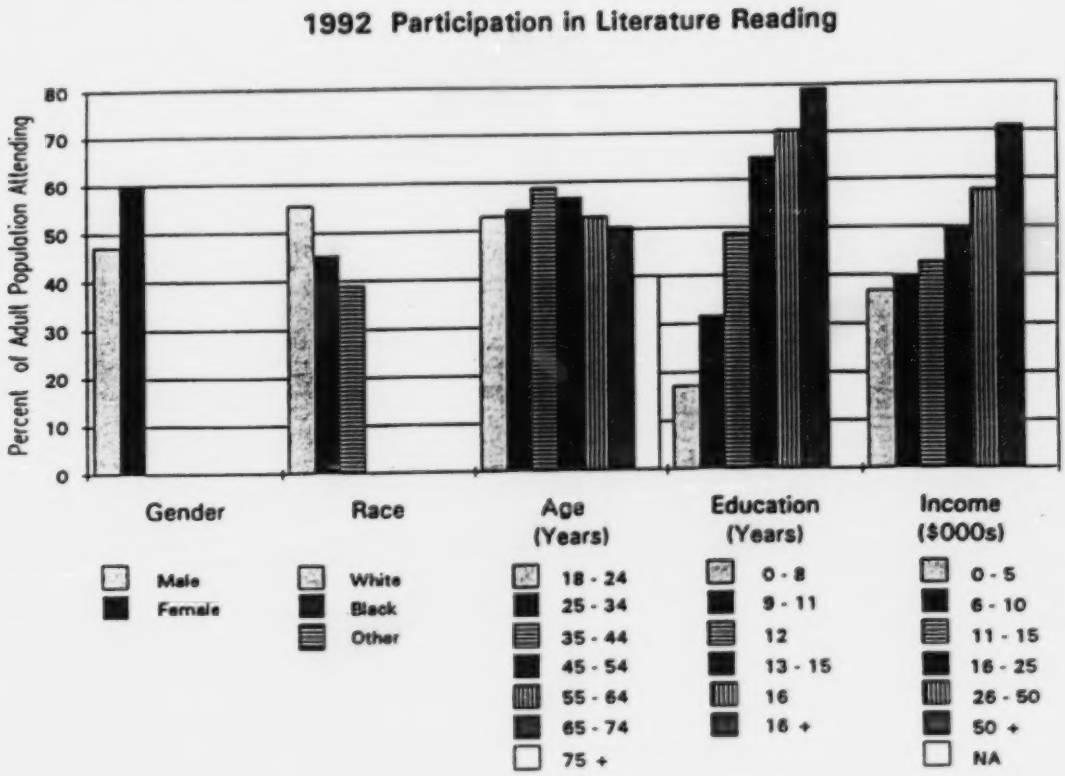


Figure 9

Gender: Women were about 25% more likely than men to have read a novel, short story, poem, or play in the previous year.

Race: Whites were more likely than blacks to have read literature; blacks, in turn, were more likely to have read literature than other racial groups.

Age: Reading literature increases slightly with age until ages 35-44, and declines somewhat for older age groups.

Education: Reading literature increases steadily with each increased level of educational attainment.

Income: Reading literature increases with each increased level of income, but not as notably as with increased levels of education.

3. Trends in Arts Attendance by Demographic Factors: 1982-92

Attendance rates by demographic factors for the 1992 and 1982 data are presented in Appendices A.2 and A.3, respectively. The differentials in 1982-92 attendance rates by different demographic groups are calculated in Appendix A.4. Only in rare instances did these differentials exceed 10 percentage points; in most cases, they were less than 3 percentage points. Moreover, many of the larger differences did not seem part of any larger overall trend.

The changes in attendance rate by gender and race are shown graphically in Figures 10 and 11. The changes in attendance rate by age, education, and income involve too many categories to present graphically. Data from Appendix A-4 for these factors are reproduced here as Tables I.6, I.7 and I.8.

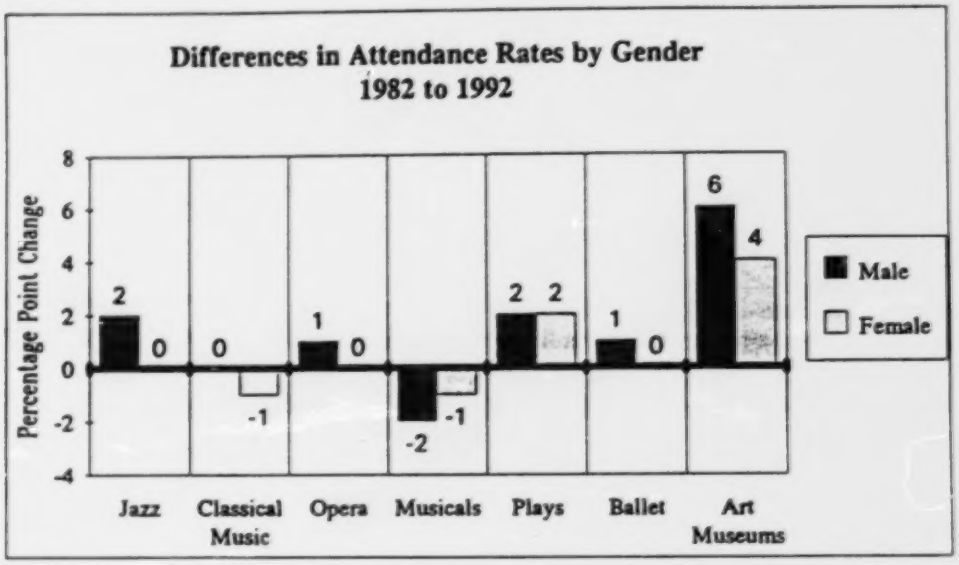


Figure 10

In the case of gender, the 1982-92 changes for men and women were not much different except for the slightly greater increase in jazz and art museum attendance by men.

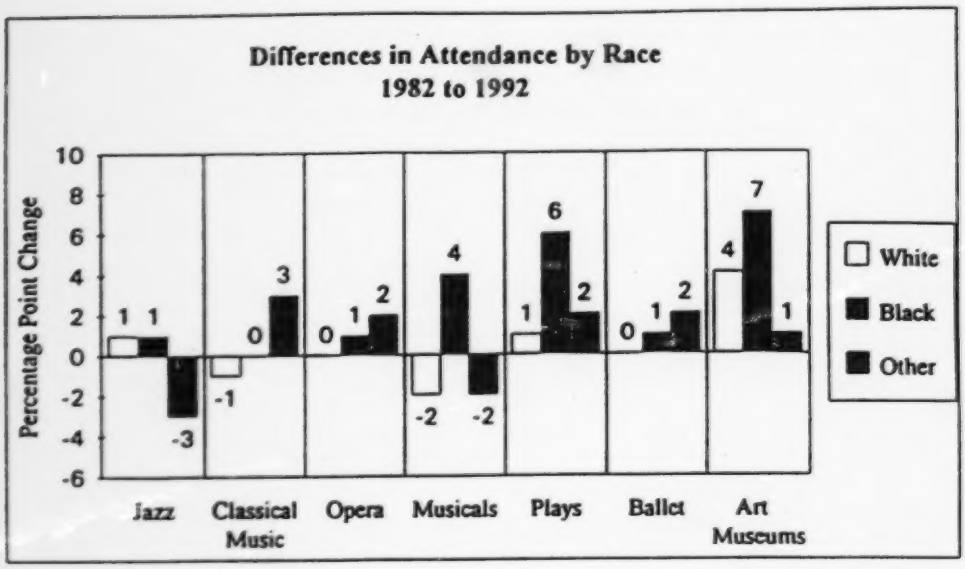


Figure 11

As Figure 11 shows, the changes in attendance over the 1982-1992 decade were greater for blacks and other races than the changes for whites. Increases for blacks were largest for attending museums, plays, and musicals. Respondents of other races showed a relatively large increase in attending classical music performances and a relatively large decrease in attending jazz performances.

TABLE I.6: 1982-1992 CHANGES IN ATTENDANCE RATES BY EDUCATION							
	Percentage Point Change						
Education	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums
Grade School	-1	0	0	-1	0	0	+1
Some High School	-2	-1	0	-1	0	+1	0
High School Graduate	-1	-1	-1	-1	+1	0	0
Some College	-1	-4	-1	-5	0	0	+2
College Graduate	+1	-7	-1	-8	-3	-1	+2
Graduate School	+5	-3	+1	-8	-1	-2	+3

Both the differences by education and income are interesting because they generally show more negative than positive differentials. These differentials indicate attendance rates that are generally below those of their counterparts with equivalent levels of education and income in the 1982 study. In the case of education, this shows up for the slightly greater than average declines among the college educated for attending classical concerts, musicals and plays. In contrast, their attendance at jazz performances shows slightly more gain than less educated groups in the 1992 sample. Overall, these negative entries in Table I.6 suggest that attendance did not increase as much as the increases in levels of education between 1982 and 1992 would have led one to expect. That is, rather than a small increase or no change in arts attendance, one should have expected more of an increase based on the generally higher level of education in the 1992 public.

TABLE I.7: 1982-1992 CHANGES IN ATTENDANCE RATES BY INCOME							
	Percentage Point Change						
Income	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums
Under $5,000	-2	-4	+1	-2	+1	-1	0
$5,000 - 9,999	-3	-3	0	-2	0	+1	+1
$10,000 - 14,999	-3	-4	0	-6	-2	-2	-6
$15,000 - 24,999	0	-1	0	-3	+1	-1	+2
$25,000 - 49,999	0	-6	-2	-10	-4	-2	-2
$50,000 +	+1	-8	-2	-10	-10	-1	-3
Not Ascertained	+1	-1	0	-1	+4	0	+5

The prevalence of negative numbers in Table I.7 is also present for the factor of income, to some extent reflecting the effects of inflation on earnings (and arts ticket prices) over the

decade. In the case of attending performances of classical music, operas, musicals, and plays, that is particularly true for higher income groups since one can see larger negative numbers for those earning more than $25,000 than for those in lower income groups. The higher declines for attending classical music, musicals, and plays among respondents in these top two income groups suggests a greater than average fall off in their levels of arts participation. However, these analyses by income need to be adjusted using comparable income categories across the decade, a difficult task given that the surveys used income categories which are difficult to make equivalent over time.

TABLE I.8: 1982-1992 CHANGES IN ATTENDANCE RATES BY AGE GROUP

Age Group	Percentage Point Change						
	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums
18 - 24	-6	-1	+1	-1	+3	+1	+6
25 - 34	-1	-3	0	-4	0	0	+3
35-44	+5	-4	0	-5	-1	-1	+3
45 - 54	+4	+2	0	+1	+4	+1	+7
55 - 64	+3	+3	+1	+1	+3	+1	+6
65 - 74	+5	+2	+1	+3	+3	+1	+6
75 - 96	+1	+1	0	0	+2	0	+2

All of the negative entries in Table I.8 are in the age categories below age 45. That suggests an important trend toward slightly lower participation in these younger age groups. Two points need to be made about these differentials. First, they are not large and most are not statistically significant. Second, they are often offset by gains in other arts activities. Thus, while 18-24 year olds do report declines (compared to their 1982 counterparts) in attending jazz performances and in reading literature (relative to older population groups), they also report above average increases in attending plays and art museums. Similarly, those aged 35-44 (the first and oldest "baby-boom" cohort) reported above average gains in attending jazz performances and a lower than average decrease in reading literature that offset their above average declines in attending performances of classical music and musicals.

Thus, these data provide some support for the contention that the "baby-boom generation" is declining in their levels of arts participation relative to older or younger age groups. It is true that the 25-34 age group does show trends that are below average for many arts activities. But these differences rarely amount to more than a few percentage points, and they are not supported unequivocally by trends in the age cohorts immediately preceding or following them. Moreover, it is not clear whether one should be as impressed by the declines in these younger age groups as by the increases in the older age groups – particularly for those aged 65-74. This group reports a 3 point increase in reading literature, as well as increases in attending jazz, classical and musical performances that are above the national norm. Perhaps it is in contrast to this active group of recent retirees that the trends in arts participation by baby-boomers seem

somewhat less active. (Unfortunately, with the lack of data on work hours in the study, it is not possibly to examine whether this may have played a role in the lower gains by baby-boomers or other younger adults.) A more detailed analysis of these age differences from a cohort perspective follows.

Cohort Analysis: An alternative way to examine these age comes from a "cohort analysis" of the data in Appendix Tables A.2 and A.3. In the cohort perspective, one compares age groups according to the year in which the respondents were born rather than according to their chronological age. Thus we compare the 25-34 year old age group in 1982 with the 35-44 year old age group in 1992: in other words, with the same cohort of people who had aged 10 years across the period between the two studies.

Of particular interest in such a cohort analysis is the behavior of the "baby-boom" generation born after World War II. This group shares several interesting characteristics: they are numerically larger than other age cohorts, they are the first generation raised during the television era, and they are currently in the busiest child-rearing and career stage of their life cycle. For these reasons, they are seen as an important demographic segment for arts participation. Concern has been raised that their lower arts participation may foretell a larger decline in arts participation generally. In Table I.9 we have used the age group 25-44 to represent this cohort, given the age categories available for analysis. It should be noted that in 1982, some of the baby-boomers, as defined by these age categories, were 15-17 years old and, therefore, were not included in the 1982 SPPA.

TABLE I.9: 1982-1992 COHORT DIFFERENCES IN ARTS ATTENDANCE TRENDS
(Percentage Point Change)

Cohort Year Born (Age in 1993)	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museum	Reading Literature
Post Baby-Boomers 1968-1974 (18-24)	NA	NA	NA	NA	NA	NA	NA	NA
Baby-Boomers 1948-1967 (25-44)	-3	-2	+1	-1	+2	0	+5	-4
Depression Era 1928-1947 (45-64)	+1	0	+1	-1	+2	0	+2	-2
Pre-Depression 1927 and Earlier (65 and older)	+1	-1	0	-3	0	0	-1	-3

With respect to baby-boomers in Table I.9, one finds a greater than average decline in jazz attendance between 1982 and 1992: a 3 percentage point decline in contrast to a 1 percentage point increase among older cohorts. Baby-boomers also showed a slightly higher decline in attending classical music performances and reading literature than older cohorts. These declines by baby-boomers are offset by the 5 percentage point increase in the number of visits

to art museums. The distinctive arts participation trends in Table I.9 among baby-boomers are less in terms of overall declines than in terms of the trade-offs they have made – from reading literature and attending jazz and classical musical performances to attending art museums/ galleries.

Another interesting cohort in Table I.9 are those in the latter years of retirement, the 65+ age group. This cohort shows virtually no change (relative to the younger groups) in their levels of arts participation as they have grown older, except for a slightly higher than average decline in attending musicals. More detailed examination of the cohort data, however, reveals that this lack of change is due to offsetting influences of somewhat increased participation by those currently aged 65-74 and somewhat decreased participation by the cohort currently aged 75 and older. At the same time, Table I.8 shows no decline in participation by those aged 75 and older in 1992 compared to their 1982 counterparts.

Further analyses of the age difference data may be performed as part of the research topics described in Chapter VII.

1. 1992 Arts Participation Levels Via Broadcast and Recorded Media

The rates of participation in the arts via broadcast and recorded media are shown in Table II.1. For example, 22% of those surveyed reported watching a jazz performance on TV or VCR in the previous year, 28% reported listening to jazz on the radio, and 21% listened to a jazz recording. The second row in Table II.1 shows that 26% of the respondents reported watching classical music performances on video, 31% reported listening to classical music on the radio, and 24% listened to a classical music recording. These numbers indicate rather similar media audience sizes for the two types of music. The last column in Table II.1, taken from Chapter I, shows the comparable rates of attendance at live performances or exhibitions.

TABLE II.1: 1992 RATES OF ARTS PARTICIPATION VIA BROADCAST AND RECORDED MEDIA

Art Form	TV	VCR	Either TV or VCR*	Radio	Recording	Attendance at Live Performances
Jazz	21%	4%	22%	28%	21%	11%
Classical Music	25	4	26	31	24	13
Opera	12	1	12	9	7	3
Musical	15	4	17	4	6	17
Play	17	3	18	3	NA	14
Dance**	19	2	20	NA	NA	10
Visual Arts	32	2	34	NA	NA	27

* Entries refer to the proportion of respondents who used either TV or VCR.

**Question formats for media and for live attendance are different. The media question includes ballet, modern, folk, and tap dance. The live attendance question combines two questions, one referring to ballet only and one to other dance.

Arts audiences reached by the broadcast and recorded media are, for most art forms, larger than the respective audiences who attend live performances. This is especially true for audiences reached by TV and VCR for jazz, classical music, and opera. The audience reach of TV is greatest in absolute terms for the visual arts (32%) and lowest for opera (12%) and musicals (15%). VCR's are used primarily for jazz, classical music, and musicals.

In line with the format of most radio stations, the greatest use of radio is also for classical music (31%) and jazz (28%), falling to 4% for musicals and 3% for plays. Similarly for recordings, the 24% use for classical music and 21% use for jazz drops to 7% for operas and musicals. Thus, classical and jazz music are the main uses for all three media (outside the use of TV for visual arts).

CHAPTER II. ARTS PARTICIPATION THROUGH BROADCAST AND RECORDED MEDIA

This chapter describes the audiences for arts programming through both broadcast and recorded media. Section A discusses the size of the general media audiences and Section B characterizes differences in the usage of these media for arts content by demographic group. The questionnaire items are shown in Appendix B.1.

The 1982-92 decade saw many technilogical developments in broadcast and recorded media that enhanced their quality and the variety of programming available. In addition to improved loud speakers and sound technology, broadcast reception was improved by means of digital technology. The development of compact disks also improved the quality of audio recordings. Increased access to cable TV opened more opportunities for viewing arts programs on television. Perhaps most significantly, the increased use of videocassette recorders (VCRs) meant greater opportunity for repeated or extended viewings of arts programs that could be played almost anytime the viewer wanted.

In response to this changing media environment, several new media questions were asked of respondents in the 1992 SPPA and some of the questions used in previous SPPA surveys were modified. The SPPA'92 survey contained additional questions about the viewings of arts activities on VCR, and it also asked respondents about the number of viewings of arts activities on VCR and television. In SPPA'92, the definition of dance used with the media items was also expanded to include not only ballet but also modern, folk, or tap dance. These differences between SPPA'92 and the earlier SPPA questions should be kept in mind when making comparisons between the results of the different surveys.

A. General Usage of Broadcast and Recorded Media Arts Programming

This section describes the public's involvement through media in various art activities. The public's 1992 levels of usage of these media for arts programs is presented, along with an analysis of how the levels have changed since 1982. These media use levels are also compared with levels of attendance at live performances. Finally, data on the number of video viewings of arts programs are presented.

Table II.2 translates the Table II.1 percentages into estimated national audience sizes. Thus, the number of adults who have seen a video performance of jazz is 40.9 million (22% of 185.8 million people). As noted above, the audiences for classical music on all three types of media (video, radio, and recordings) are about 10 percentage points larger than for jazz, while the media audiences for opera, musicals and plays are considerably smaller than jazz media audiences. The largest single arts media audience is the 63.2 million viewers of the visual arts programs on video. TV and other media audiences are generally much larger than the respective numbers attending live performances, with musicals as an exception.

TABLE II.2: 1992 POPULATION ESTIMATES* OF BROADCAST AND RECORDED MEDIA ARTS AUDIENCES

Art Form	Video (TV & VCR) (Millions)	Radio (Millions)	Recordings (Millions)	Attendance at Live Performances (Millions)
Jazz	40.9	52.0	39.0	19.7
Classical	48.3	57.6	44.6	23.2
Opera	22.3	16.7	13.0	6.1
Musicals	31.6	7.4	11.1	32.3
Plays	33.4	5.4	NA	25.1
Dance	37.2	NA	NA	18.6
Visual Arts	63.2	NA	AN	49.6

*Participation rate multiplied by the U.S. adult population (185.8 million).

2. 1992 Viewings of Arts Activities on Video

Table II.3 presents the total annual number of 1992 viewings of arts-related programs on video. For jazz, it can be seen that the average number of video viewings per viewer is about 6, which when multiplied by the 40.9 million viewers of jazz programs on TV or VCR, results in more than 240 million total annual viewings. In the case of the visual arts, both the large audience size and the large number of viewings per person combine to produce a total of more than 500 million viewings.

TABLE II.3: 1992 ESTIMATED NUMBER OF VIEWINGS OF ARTS PROGRAMS ON VIDEO			
Art Form	Size of Video Audience (Millions)	Average Number of Viewings Per Viewer	Total Number of Viewings (Millions)
Jazz	40.9	6.1	249.5
Classical Music	48.3	6.4	309.1
Opera	22.3	4.1	91.4
Musicals	31.6	4.3	135.9
Plays	33.4	8.0	267.2
Dance	37.2	6.3	234.4
Visual Arts	63.2	8.9	562.5

The new SPPA questions on video viewings not only helps capture that new activity, but also represents an expansion of the medium of television. New media technology may be expected to produce new media audiences for the arts.

3. Trends in the Usage of Media for Arts Content: 1982-1992

Table II.4 shows trend data for the usage rates of different media forms for various arts activities. The most dramatic changes are the increases in the sizes of the radio audiences for jazz and classical music as well as the increases in TV audiences for visual arts programs. The 3 percentage point rise in the use of TV for jazz and the 2 point rise in the radio audience for opera are the largest of the other increases in the table and both are also statistically significant. The decreases of 6 and 9 percentage points in the use of TV for watching musicals and plays, respectively, are also statistically significant. The other entries in Table II.4 show little if any change in use of the media for arts content over the decade.

TABLE II.4: 1982-92 DIFFERENCES IN USAGE OF BROADCAST AND RECORDED MEDIA FOR ARTS RELATED CONTENT				
Art Form	Usage Rate (Percent)			Change from 1982 to 1992
	1982 (n=5683)	1985 (n=2125)	1992 (n=12,736)	
Jazz:				
TV	18	17	21	+3*
Radio	18	18	28	+10*
Record	20	19	21	+1
Classical:				
TV	25	24	25	0
Radio	20	21	31	+11*
Record	22	21	24	+2
Opera:				
TV	12	12	12	0
Radio	7	7	9	+2*
Record	8	7	7	-1
Musicals:				
TV	21	18	15	-6*
Radio	4	5	4	0
Record	8	7	6	-2*
Plays:				
TV	26	21	17	-9*
Radio	4	4	3	-1
Ballet:				
TV	16	15	NA	NA
Dance:				
TV	NA	NA	19	NA
Visual Arts:				
TV	23	25	32	+9*

** The difference is statistically significant at the 95% confidence level.

n denotes the sample size.

These trend data in Table II.4 are shown graphically in Figure 12 for television, Figure 13 for radio, and Figure 14 for recordings. Figure 12 shows that the main growth in TV is for visual arts programs and jazz, while significant declines are shown in TV use for musicals and plays. Figure 13 shows the rather large growth in radio audiences for jazz and classical music. Figure 14 shows smaller growth in the audience for jazz and classical music on recordings, possibly related to the conversion by listeners to compact discs.

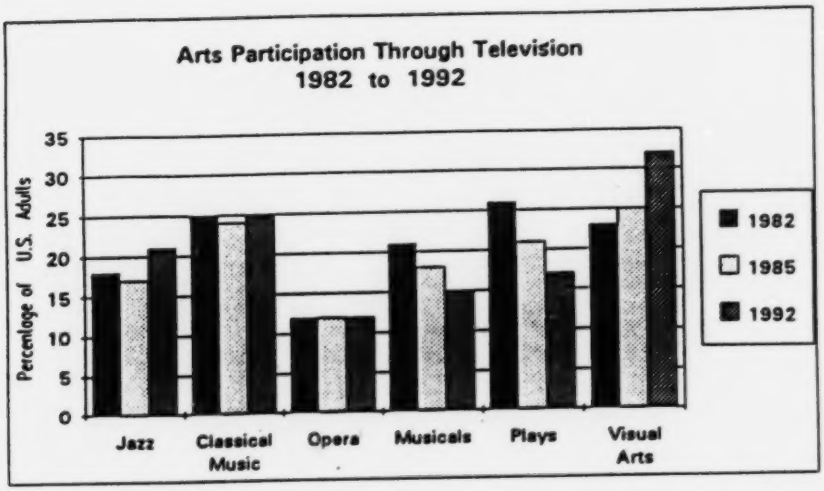


Figure 12

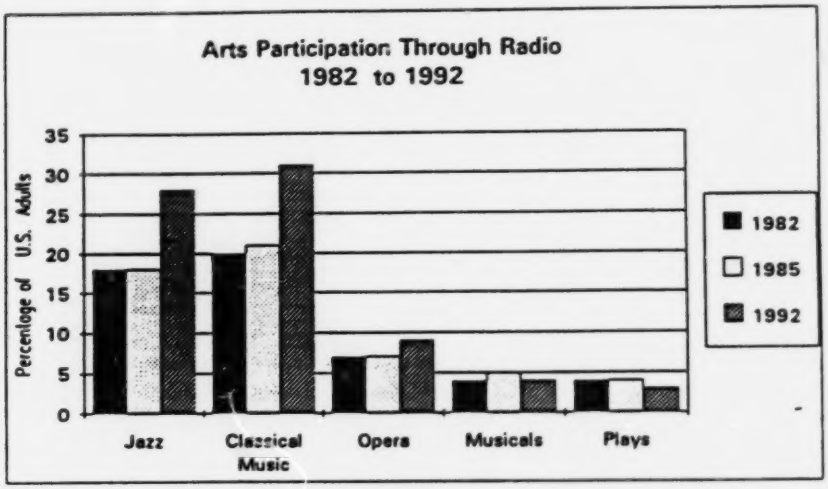


Figure 13

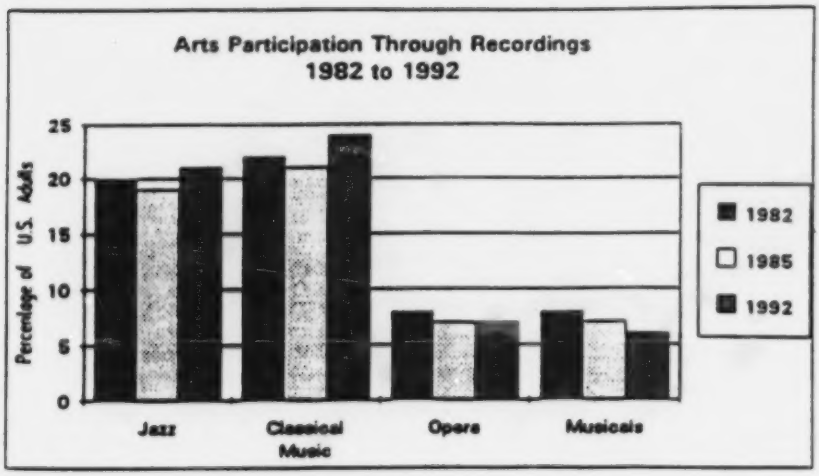


Figure 14

Total Audience Size: The increase in the U.S. population between 1982 and 1992 also affected the overall sizes of these media audiences for the arts. Table II.5 shows the relevant comparisons in arts audience sizes across the decade and puts these changes in somewhat broader perspective. In the middle columns of Table II.5, it can be seen that the growth in the radio audiences for jazz, classical and opera music is each at least 40%, while the growth of TV audiences of visual arts and jazz is 32-37%. The growth of TV audiences for classical music is 14%. The growth in audiences for recordings of jazz and classical music is 20% and 25%, respectively. All of the media audiences for theatrical performances (musicals and plays) show net declines over the decade. While the radio audience for opera rose 49% across the decade, usage of TV and recordings for opera content grew less than the 13.3% increase in the general population.

TABLE II.5: 1982-92 PERCENTAGE CHANGES IN THE SIZES OF ARTS MEDIA AUDIENCES									
Art Form	Television			Radio			Recording		
	1982 Media Audience (Millions)	1992 Media Audience (Millions)	Change	1982 Media Audience (Millions)	1992 Media Audience (Millions)	Change	1982 Media Audience (Millions)	1992 Media Audience (Millions)	Change
Jazz	29.6	39.0	+32%	30.4	52.0	+71%	32.4	39.0	+20%
Classical Music	40.8	46.5	+14	36.0	57.6	+60	35.6	44.6	+25
Opera	20.9	22.3	+7	11.2	16.7	+49	12.5	13.0	+4
Musicals	29.8	27.9	-6	8.3	7.4	-11	13.0	11.1	-15
Plays	36.5	31.6	-13	6.4	5.6	-13	NA	NA	-
Dance	NA	55.3	NA	NA	NA	-	NA	NA	-
Visual Arts	43.3	59.5	+37	NA	NA	-	NA	NA	-

Table II.5 reinforces the important growth of radio audiences for jazz, classical music, and opera since 1982, in contrast to radio broadcasts of musicals and other theater productions. The growth in TV audiences for visual arts programs is also impressive, but the medium of radio is where most of the growth in arts audiences is found.

B. Arts Media Audiences by Demographic Factors

In general the demographic correlates of using the media for arts programming shown in Appendix Table B.2 are much the same as they are for attending live performances and events. Education was the major factor related to usage of the broadcast media for the arts, followed by income differences that were largely a function of education. Women, whites, and middle-aged people were more likely than men, minorities, and young or elderly people to use the media for arts, but these differences were much smaller and less consistent than for education.

At the same time certain of these differences in media audience characteristics by demographics were larger or smaller than others. For example,

- Similarly, the biggest gender difference in arts media use between men and women occurs for men's higher attending to jazz programs. Women watch more dance programs on TV, but otherwise male-female differences are minimal

- The main racial differences occur for attending to media jazz programs among blacks and to classical music among other racial groups. Otherwise there are few differences in the use of the media for arts programs among whites and blacks.

- The most pronounced age differences are found in the high rates of watching classical music on TV among 55-64 year olds, and the small differences in listening to classical music and musicals on recordings and listening to musicals and plays on radio.

- Although evident for all arts media use, educational differences were particularly large for listening to classical music on radio and recordings and were smaller for watching TV dance programs.

- Rates of arts participation via broadcast and recorded media were higher for higher income respondents than for lower income respondents. The effect of higher income was weaker than the effect of higher educational level. Both conclusions also apply to attendance at live arts performances and events. High income people were also more likely to listen to classical music on radio and on recordings and to watch dance on TV.

1. 1982 and 1992 Demographic Differences in Arts Media Participation

Appendix Tables B.2 and B.3 show, respectively, the 1992 and 1982 usage rates of broadcast media for arts programming by demographic group. Appendix Table B.4 shows the differences between these rates. These tables show that the 1992 correlations of arts media usage with demographic factors were very similar to those found in the 1982 study. In general, there were fewer significant changes in the composition of the arts media audiences than there were for live arts audiences during this decade.

Among the more noteworthy trends in Appendix Table B.4 are the following:

- Gender differences remained fairly constant, with a relatively greater decline in the rate of viewing of opera programs on TV among women.

- The racial composition of the arts media audience changed only slightly over the decade. Blacks reported a greater increase than whites and other races in TV viewings of jazz and a smaller decrease in TV viewings of plays. However, blacks also reported smaller gains than whites both for radio listenings of classical music and for TV viewing of visual arts programs.

- The major change in the age profile of the arts media audiences is the greater arts media usage among older groups. Among those aged 65 and older, this trend is found for TV audiences of jazz, classical music, and dance. For radio audiences of jazz, classical music and opera, this trend is true for those aged 45 and older. For TV plays and musicals there is evidence of a greater decline among those under age 55 than for those 55 and older.

- The most interesting and consistent changes in the usage of media are those that involve educational level. The main gains in listening to jazz and classical

music on the radio occurred among those with at least a college education. The main gains in TV viewing of opera also were in this group. On the other hand, the main declines – both in TV viewings of musicals and plays and listenings to recordings of musicals – are found among the college educated as well. Put another way, the college educated are the vanguard groups for both increases and declines in arts participation through the media.

- A similar pattern emerges for income. The main increase in radio listening to jazz, as well as the major declines in TV viewings of classical music, operas, musicals and plays (and listening to recordings of musicals) occurred among the higher income groups. As noted earlier, these data have not been adjusted to reflect inflation between 1982 and 1992.

2. Readings of Poetry and Novels

In addition to media questions related to the arts, two new SPPA questions examined readings of poetry and novels. These were combination "live-media" questions in that the respondents were asked about listening to such readings done "either live or recorded." No follow-up questions were asked about the frequency of such readings.

Some 9.1% of SPPA'92 respondents said they listened to a live or recorded poetry reading and 7.6% had listened to a live or recorded reading of a novel. That represents about 17 million and 14 million people, respectively. As shown in Appendix A.2, the demographic characteristics of poetry and novel listeners are much the same as those for other arts activities, with education differences predominating.

CHAPTER III. PERSONAL PARTICIPATION IN THE ARTS

Chapters I and II have analyzed the public's participation as spectators at arts performances and events. People also can participate in the arts more directly, both by personally performing/creating and by taking classes and lessons in the various arts. Not surprisingly, the number of such arts participants is much smaller than the number of arts spectators – either for live performances or for media programs. Nonetheless, personal arts participation does involve millions of American adults.

Section A describes such participation in the arts through personal performance and through involvement in various arts/crafts activities. Section B describes how people participate in the arts by taking art classes and lessons. The relevant questionnaire items for these activities are shown in Appendix C.

A. Personal Performances and Arts/Crafts Activities

This section describes participation in the arts through personal arts performances and involvement in various arts/crafts activities. The 1992 levels of personal arts participation are presented, as well as changes in personal participation in the arts across time. In addition, personal arts participation levels that involve public performance or display are distinguished from personal arts participation levels for the activity in general.

1. 1992 Personal Participation in the Arts

Table III.1 shows performance rates for several arts activities. Separate frequencies are shown for respondents who performed in public and for respondents who engaged in the activity only in private. Thus, Table III.1 shows that 1.7% of respondents played jazz music in the previous year, which translates into 3.2 million American adults. Somewhat less than half of these 3.2 million (1.3 million) played jazz in a public performance. The number of people who had played any classical music was nearly double that for jazz (7.8 million); however, the number of people who had played classical music in a public performance was only about 30% larger (1.7 million) than the number who had performed jazz in public. The number of people who had sung opera music either publicly or privately was less than half than the number of people who had personally played either classical music or jazz music. In this way, the relative performance levels for these types of music largely mirror the sizes of the respective attendance and media participation levels for jazz, classical music, and opera.

TABLE III.1: 1992 PERSONAL ARTS PARTICIPATION LEVELS					
Type of Participation		Participation Level		Public Performance/Display Level	
		Percent	Number (Millions)	Percent	Number (Millions)
Music/Art Performances	Play Jazz	1.7%	3.2	0.70%	1.3
	Play Classical Music	4.2	7.8	0.90	1.7
	Sing Opera	1.1	2.0	0.24	0.4
	Sing Musical	3.8	7.1	0.73	1.4
	Sing Choral	NA	NA	6.3	11.7
	Act	NA	NA	1.6	3.0
	Ballet	.2	.4	0.03	0.1
	Modern Dance	8.1	15.0	1.2	2.2
Art/Crafts	Pottery	8.4	15.6	1.7	3.2
	Needlework	24.8	46.1	2.4	4.5
	Photography	11.6	21.6	1.7	3.2
	Painting	9.6	17.8	2.0	3.7
	Writing	7.4	13.7	0.9	1.7
	Composing	2.1	3.9	0.7	1.3
Purchasing	Art Works	22.1	41.1	NA	NA*

*NA indicates the question was not asked or is not applicable.

At the same time, all of these personal performance levels are dwarfed by the number of people who had sung in a choir or glee club performance in public (6.3%, 11.7 million adults). Moreover, the proportion of people who reported that they had acted in a public performance (1.6%) was more than double the average of the public performance rates of the four main music types. Performance in modern/other dance revealed a similar pattern in that 1.2% of the respondents (2.2 million adults) reported having taken part in a public modern/other dance performance while 8.1% reported that they had engaged in such dancing either publicly or privately. The performance numbers for ballet (0.2% overall participation, 0.031% in public performances) are also reported.

The personal participation levels for various arts/crafts activities in the lower part of Table III.1 were generally much higher than those for these musical and performance arts activities. This was particularly true for needle crafts (weaving, crocheting, etc), in which 24.8% of the respondents (46.1 million adults) reported having engaged in such an activity during the

previous year. Moreover, an estimated 4.5 million adults, or one-tenth of those who reported personally doing needle crafts, were involved in some type of public display of their needle crafts. Of those who reported that they had painted, taken photographs, or made pottery/other crafts, the overall percentages who had displayed their work publicly were, respectively, 2.0%, 1.7%, and 1.7%. About 1.5 million adults (0.8% of the adult population) had either some of their creative writing published or one of their musical compositions performed in public. Indeed, the number of people who reported having one of their music compositions played in public was almost as large as the number of people who played jazz or classical music in a public performance – shown in the top part of Table III.1.

Finally, in terms of participation via the marketplace for arts objects, more than a fifth of the SPPA respondents (22.1%, over 40 million adults) said they owned an original work of art; a third of those (13.3 million) said they had purchased or acquired an original piece of art the previous year.

2. 1992 Demographic Differences in Personal Arts Participation

Performance Activities: As shown in Appendix C.2, education plays the major role in predicting differences in having personally performed in arts activities, with income differences appearing only for playing classical music or singing operettas or musicals. Notable demographic differences in personal arts performances include:

- Women are slightly more likely than men to play classical music, sing musicals, sing in a choir or dance in a ballet.
- Black people are more likely than whites or other racial groups to sing in a choir or act in a play.
- Except for opera and musical singer, younger age groups are more likely than older age groups to have performed in an arts activity.
- Educational differences are quite large for most arts activities, but small for dance and ballet performance, and for acting in theater.

Non-Performance Activities:

In general, the largest differences in personal arts participation in the second part of Appendix Table C.2 are found by education and then by income. Important differences by age and race are also evident. Among the differences in personal arts participation by demographic groups are:

- Men are slightly more likely than women to compose music and do art photography, while women are far more likely to do needlework.

- Whites are more likely than blacks or other races to do needlework, paint, compose music, and own a work of art.

- Younger age groups personally participate more than other age groups in painting, creative writing and composing music. The 25-34 year old age group participates more than other age groups in pottery/other crafts and photography. Older people do more needlework than other age groups and the middle-aged are more likely than others to own a piece of art.

- Educational differences are strong for all activities, except for pottery/other crafts and needlework.

- Income differences appear only for photography and owning art works.

3. Changes in Personal Participation in the Arts Across Time

Since many of the personal performance questions were asked for the first time in 1992, it is not possible to detect changes in participation since 1982. However, responses to questions that could be compared are arrayed in Table III.2 for the 1982, 1985, and 1992 SPPA surveys. These include the public performance questions for music-theater-dance and the general participation questions for non-performance arts activities.

In the case of the public-performing arts activities, the results are quite stable across the 10 year time span, given the very low levels of participation (generally less than 1%). There are increases in singing in a public opera performance, and, in contrast, there are decreases in singing in public musical/operetta performances and in dancing in a ballet performance. The large increase since 1982 in acting in a live stage performance could be due to a change in the question format.

Overall stability also is in evidence for more general participation in non-performance activities. Indeed, the personal participation levels in 1992 in photography, painting, and creative writing are virtually identical to those for 1982 and 1985. There were notable declines in the first two "crafts" activities in Table III.2, showing a 4 point decline in pottery/ leatherwork type activities and a 7 point decline in weaving/crocheting type activities. Participation in these two activities has declined by about 20% since the 1980s.

TABLE III.2: CHANGES IN SELECTED PERSONAL ARTS PARTICIPATION RATES					
Activity		Personal Participation Rate (Percent)			Change from 1982 to 1992
		1982	1985	1992	
Public Music Performances	Play Jazz	0.78%	0.68%	0.70%	-0.08
	Play Classical Music	0.90	0.85	0.90	0
	Sing Opera	0.08	0.04	0.24	+0.16
	Sing Musicals	0.89	0.83	0.73	-0.16
	Sing Chorale	NA***	NA	6.30	NA
Public Theater Performances	Act*	0.77	0.81	1.60	+0.83
Public Dance Performances	Modern/Other	NA	NA	1.20	NA
	Ballet	0.13	0.12	0.03	-0.10
Arts/Crafts Activities (Total Participation)	Pottery	12.0	11.0	8.4	-3.6**
	Needlework	32.0	28.0	24.8	-7.2**
	Photography	11.0	10.0	11.6	+0.6
	Painting	10.0	9.0	9.6	-0.4
	Creative Writing	7.0	6.0	7.4	+0.4
	Composing Music	NA	NA	2.1	NA

*Change in question format.

**Statistically significant at the 95% confidence level.

***NA indicates the question was not asked.

B. Art Classes and Lessons

In addition to personal performance, people learn about and participate in the arts through various classes and lessons. The 1992 SPPA survey inquired about such classes and lessons for the eight types of activities shown in Table III.3. The questions are shown in Appendix Table C.3. The data represent respondents who had taken such classes at any time in their lives.

TABLE III.3: LIFETIME PARTICIPATION IN ARTS CLASSES/LESSONS

Class/Lesson	Participation Levels				Change from 1982 to 1992
	1982	1985	1992		
	Percent	Percent	Percent	Number in Millions	
Music	47%	47%	40%	74.3	-7*
Visual Arts	24	25	18	33.4	-6*
Acting/Theater	9	10	7	13.0	-2*
Ballet	7	8	7	13.0	0
Modern/Other Dance	NA**	NA	16	29.7	NA
Creative Writing	18	18	16	29.7	-2
Art Appreciation	20	19	23	42.7	+3*
Music Appreciation	20	20	18	33.4	-2

* Statistically significant at the 95% confidence level.

**NA indicates the question was not asked.

It can be seen that almost 40% of the SPPA'92 respondents (representing more than 74 million adults) said they had taken music lessons at some time, and about 18% had taken classes in painting and the other visual arts. About 7% had taken acting or ballet lessons, and 16% had taken lessons in modern/other dance and in creative writing. Finally, about 23% had taken classes in art appreciation and 18% had taken classes in music appreciation.

The right-hand column of Table III.3, shows that these levels are generally down slightly from the levels reported in the 1980s. Only attendance at art appreciation classes showed an increase over 1982 levels.

Demographic Differences in Participation in Arts Classes

Education and income are the main predictors of having taken arts lessons or classes, but certain age and gender differences can be seen as well. Among the notable demographic differences in Appendix Table C.4 are:

- Women are much more likely than men to have taken ballet or dance lessons, and to a lesser extent music lessons.
- Whites are more likely than blacks or other races to have taken arts classes or lessons, especially music lessons and dance lessons
- The youngest age group (aged 18-24) is more likely than any other age group to have taken any type of arts lessons, except for dance and music appreciation which are fairly constant across age groups.
- Educational is associated with the most significant differences in taking all types of arts lessons.
- Income differences are almost as large as education differences in predicting participation in many of these arts classes.

CHAPTER IV. COMPARISONS OF TYPES OF ARTS PARTICIPATION

This chapter compares levels of arts participation across the three type of arts participation defined in the preceding chapters: (1) attendance as a spectator at live arts performances and events, (2) participation by watching or listening to arts programming through broadcast media and recordings, and (3) participation by personal direct performance. Section A presents the comparison of the levels of arts participation in 1992, and Section B shows how trends in participation in other leisure activities compare to the trends in arts participation in general. The leisure participation items on the SPPA'92 questionnaire are shown in Appendix D.1.

A. Different Types of Arts Participation: 1992

Although the personal performance levels are far lower than the spectator levels, certain patterns in levels across the various arts forms can be detected in Table IV.1. For instance, the audience for classical music is consistently slightly larger than the jazz audience, which in turn is larger than the audience for opera. For all these three types of music, this is a consistent pattern. However, participation in musicals is quite different. Attendance at live performances of musicals is higher than for attendance at classical music performances, but participation in musicals through the media is lower than for classical music, and personal participation in musicals is almost the same as personal participation in classical music.

Both the live and video/radio audiences for non-musical theater and those for musicals were found to be roughly equivalent in Chapter II. However, the estimated number of live public performers as actors reported in Chapter III is more than twice as large as for musicals.

The size of the audiences for live and video performances of modern/other dance is, in turn, roughly the same as for theater, and the number of dancers in public performances (1.2%) is about half-way between those who sung in a musical production (.73%) or who acted in a stage play (1.6%). However, 8.1% of respondents reported engaging in some form of modern/other dance. That is many times larger than the numbers who did ballet dancing, either in public or private; at the same time, the audience for live modern/other dance is 50% larger than it is for live ballet performances. This suggests that respondents may have included social dancing in their responses concerning modern/other dancing.

TABLE IV.1: 1992 ARTS PARTICIPATION RATES BY TYPE OF PARTICIPATION							
ACTIVITY		ATTENDANCE AT LIVE PERFORMANCE	MEDIA			PERSONAL PARTICIPATION	
			Video	Radio	Recording	Public and Private	Public only
Music	Jazz	11%	22%	28%	21%	1.7%	0.7%
	Classical	13	26	31	24	4.2	0.9
	Opera	3	12	9	7	1.1	0.24
	Musicals	17	17	4	6	3.8	0.73
Theater	Acting/Plays	14	18	3	NA	NA	1.6
Dance	Modern/Other	7	20	NA	NA	8.1	1.2
	Ballet	5	NA	NA	NA	0.2	0.03
Visual Arts	Art Museums and Painting	27	34	NA	NA	9.6	2.0
Creative Writing	Literature	54	NA	NA	NA	7.4	0.9
	Poetry	9	NA	NA	NA	NA	NA
	Novel	8	NA	NA	NA	NA	NA

The visual arts show the highest levels of any of the above arts for each type of participation – 34% viewing on TV or video, 27% attendance at an art gallery/museum, 9.6% self-participation, and 2% showing in public displays. On all types of participation, the visual arts emerge higher than for music-theater-dance. At the same time, that would not be the case if various musical and theater performers were combined into a single category as the visual arts were.

Not shown in Table IV.1 is the percentage of respondents (54%) who read literature (novels, short stories, poetry, and plays), a rate that is double the attendance rate at art galleries (27%). However, the percentage rate of those who personally engage in creative writing (7%) and the number of writers who had their writings published (less than 1%) was lower than the number of visual artists (10%) and lower than the number of publicly displayed artists (2%).

B. Participation in Other Leisure Activities

An important issue in interpreting the above changes in levels of arts participation at live events is how these trends compare to trends in other leisure activities, activities which may be seen as alternative ways to spend leisure time. Ten of these other leisure activities are shown in Table IV.2 in comparison with arts participation in general, which is shown in the first row of the table. More detailed data can be found in Appendix D.1. Participation in these other activities can be compared to arts participation in general, which is shown in the first row of the table.

TABLE IV.2: PARTICIPATION IN LEISURE ACTIVITIES

Activity	1982	1985	1992		Change from 1982 to 1982
	Percent	Percent	Percent	Number (Millions)	
Arts Participation*	39%	39%	41%	76.2	+2
Exercise	51	57	60	111.5	+9***
Movies	63	59	59	109.6	-4
Gardening	60	55	55	102.2	-5***
Amusement Parks	49	45	50	92.9	+1
Home Improvements	60**	58**	48	89.2	NA
Active Sports	39	41	39	72.5	0
Sports Events**	48**	50**	37	68.7	NA
Outdoor Activities	36	37	34	63.2	-2
Volunteer/Charity	28	30	33	61.3	+5
TV Hours/Day	3.0	2.8	3.0		0 hours

* Defined as attendance at one of the seven benchmark arts activities in Chapter I

** Questions asked in 1982 and 1985 were different from questions in 1992.

*** Statistically significant at the 95% confidence level.

In regard to trends in these other leisure activities, the most notable increases show up for jogging and other forms of exercise (up 9 points from 1982 but only 3 points from 1985) and in volunteer/charity work (up 5 points since 1982). Other leisure activities, however, show decreases, such as the declines of 4 to 5 points found for attending movies and for gardening.

Roughly equivalent levels of participation across time were found for going to amusement parks, participating in active sports (although down 2 points since 1985) and participating in outdoor activities. There was no change in the dominant leisure activity, TV viewing. Previous studies (*e.g.*, Robinson 1991) show that TV watching consumes almost half of all leisure time and that it is a major competitor with arts participation in the sense that people who watch more TV participate less in the arts (Robinson, 1987). Analysis of the present data reaffirm both findings.

1. Comparison of Arts Participation to Participation in Other Leisure Activities

When compared with the participation rates of the other leisure activities, it can be seen that the overall arts participation rate in benchmark activities falls in the middle, with about half of the leisure activities having higher participation rates and half of the leisure activities having lower participation rates. Table IV.2 shows that this relation is found in both 1982 and 1992. Nonetheless, the relative standing of arts participation with respect to the other types of leisure participation improved between 1982 and 1992. The last column in Table IV.2 shows that of the 8 comparable other leisure activities, the participation rates of 3 declined, 2 showed no change, and 3 showed an increase.

A number of other patterns in Table IV.2 also reflect this improvement. In 1982, six of the other leisure activities had higher participation rates than the participation rate in benchmark articles activities and three of them had lower participation rates. In general, the differences between the higher participation rates and the arts participation rate became considerably smaller between 1982 and 1992. Three of the six higher participation rates remained higher in 1992 but showed relatively smaller differences than 1982 differences (going to the movies, home improvements, and gardening). Table IV.2 shows a similar situation for sports events and home improvements, but the fact that different questions were asked prevents valid comparisons. Only the rates for participation in exercise and in volunteer/charity work increased more than the rates for arts participation.

In general, the slight gain in arts participation since 1982 stands in contrast to other leisure activities, which have either declined or have remained steady over time.

2. Demographic Differences in Participation in Other Leisure Activities

Even for these non-arts activities, education and income play the most important role in predicting differences in participation. Some interesting age differences are also evident. The data are shown in Appendix D.1. Some notable demographic correlations include:

- Men are more likely than women to attend sports events, play sports and do home improvements, whereas women are more likely to garden and watch TV.

- Blacks watch more TV than whites or other racial groups, but are less likely to do each of the other leisure activities than whites.

- The youngest age group (age 18-24) is more likely than any other age group to go to movies, sports events, and amusement parks – and to exercise, play sports, and engage in outdoor activities. Middle-aged people are more likely than other age groups to be involved in volunteer/charity work, home improvement activities and gardening. People past the age of 65 are the heaviest TV viewers and middle-aged people watch TV the least.

- Educational differences are large for all activities, with one of the most noticeable differences being the low TV viewing of the better educated.

- For many activities, income differences are as large as differences by education level.

CHAPTER V. ARTS ATTITUDES AND PREDISPOSITION TO THE ARTS

As in 1982 and 1985, SPPA'92 included supplementary sets of questions about Americans' attitudes related to the arts. Responses to two such sets of questions are reviewed briefly in this chapter. Section A presents data reflecting respondents' interests in attending more performances and section B characterizes respondents' preferences for various types of music. The relevant questions are shown in Appendices E.1 and E.3.

A. Interest in Increased Attendance

Table V.1 shows the proportions of SPPA respondents expressing an interest in attending more arts performances than they currently do. In the first column of Table VI.1, it can be seen that these levels of interest in additional participation are very much in proportion to current attendance levels. Thus, 38% express an interest in going to more visual arts venues, 36% in attending more performances of musicals, and 34% in attending more plays. These are the three benchmark activities with the highest levels of attendance in Table I.1. Similarly, the lowest rates of increased interest are found for opera and ballet, the art forms with the lowest participation levels. Some 29% of respondents expressed no interest in attending more performances of any of these art forms.

TABLE V.1: DESIRE TO ATTEND MORE ARTS PERFORMANCES

Activity	1982	1985	1992		Change from 1982 to 1992
	Percent	Percent	Percent	Number in Millions	
Jazz	18%	19%	25%	46.5	+7*
Classical Music	18	16	25	46.5	+7.
Opera	7	8	11	20.4	+4*
Musicals	33	29	36	66.9	+3*
Plays	25	23	34	63.2	+9*
Ballet	12	12	18	33.4	+6*
Dance	NA**	NA	24	44.6	NA
Art Museums	31	31	38	70.6	+7*

*Statistically significant at the 95% confidence level.

**NA Questions were not asked in 1982 and 1985.

At the same time, these levels of interest in increased participation are notably higher in 1992 than in the 1980s for all seven activities. This is most particularly the case for attendance at plays, art museums/galleries, classical music concerts and jazz performances – again, the activities with currently the highest attendance levels.

Demographic Differences in Increased Interests in Arts Attendances

The desire to attend more arts performances shares the same demographic correlates in Appendix Table E.2 as those associated with actual attendance. These correlates include:

- Except for jazz, women expressed more interest than men in attending more performances of every arts activity – especially ballet and dance performances.

- Except for jazz and dance, whites expressed more interest than blacks in attending more performances of each arts activity.

- Older to middle-aged people expressed greater desires than any other age group to attend more arts performances and events of every arts activity except for jazz and dance. The highest interest in attending more jazz performances was expressed by those aged 18-24, and increased interest in attending more ballet performances was rather uniform across age groups.

- Greater interest in increased attendance at all arts activities was found for each higher level of education, peaking for those with a graduate degree.

- Greater interest in increased attendance at all arts forms was found for those with higher levels of income – but at a lower level than for those with graduate education.

B. Music Preferences

Further insight into the importance of the arts relative to other leisure interests come from the SPPA questions on music preferences. This question was extended in the 1992 SPPA to include eight new types of music and the earlier SPPA category "Soul/Blues/R&B" was separated into "Soul" and "Blues/R&B". The proportions of the SPPA sample saying they "liked" each of the 20 types of music are shown in Table V.2.

TABLE V.2: MUSIC PREFERENCES
(Percent of the Adult Population Liking Each Type of Music)

Music Type	1982	1985	1992		Change from 1982 to 1992
	Percent	Percent	Percent	Number in Millions	
Classical/Chamber	28%	30%	33%	61.3	+5*
Opera	10	10	12	22.3	+2*
Show Tunes/Operettas	23	24	28	52.0	+5*
Jazz	26	30	34	63.2	+8*
Reggae	NA***	NA	19	35.3	NA
Rap	NA	NA	12	22.3	NA
Soul**	26	33	24	44.6	NA
Blues/R&B**			40	74.3	NA
Latin/Salsa	NA	NA	20	37.2	NA
Big Band	33	32	35	65.0	+2
Parade/March	NA	NA	18	33.4	NA
Country-Western	58	53	52	96.6	-6*
Bluegrass	25	24	29	53.9	+4*
Rock	35	42	44	81.8	+9*
Ethnic/National	NA	NA	22	40.9	NA
Folk (Contemporary)**	25	25	23	42.7	-2
Mood/Easy	48	52	49	91.0	+.1
New Age	NA	NA	15	27.9	NA
Choral Glee Club	NA	NA	14	26.0	NA
Hymns/Gospel	36	40	38	70.6	+2

* Statistically significant at the 95% confidence level.

**The wording of the question was changed between 1985 and 1992.

***NA Questions were not asked in 1982 and 1985.

In the fourth column of Table V.2, it can be seen that more respondents (52%, which translates into more than 96 million adults) liked country-western music than any other type. Mood/Easy Listening music was second on the list (49%) and rock music third (44%), followed by blues (40%), hymns/gospel (38%), and big-band (35%). Classical music (33%), jazz (34%), and

show tunes (28%) were more in the middle level of these music preferences while opera was liked by 12% of respondents.

The second part of Table V.2 shows that classical music, jazz, and show tunes are gaining more in popularity than other types of music (except rock music). Classical music and show tunes are up 5 points over 1982 levels (also true for bluegrass music), and jazz shows the greatest increase of any type (except rock music) at 8 points above 1982 levels. Country-western music declined the most (6 points), but declines are found as well for folk music and for mood music.

The trends suggest that while classical music, jazz, and show tunes have a smaller than average base audience, they are becoming more popular than other types of music. Preliminary analyses reveal that these increases do not result simply from replacement of older, less-educated people with less liking of these types of music. Rather, the increases reflect increased liking of these types of music among middle-aged people. Therefore, it is not clear whether future substantial increases in these music preferences should be expected.

Demographic Differences in Music Preferences

Music preferences had the familiar pattern of demographic correlates in Appendix Table E.2, but varied more by age, race and gender for certain types of music. Demographic patterns in music preferences are noted below:

- Women expressed more liking for opera and musicals than men did, while greater male preference was evident for blues and rock music.

- Whites expressed more liking for all types of music than blacks did, except for jazz, soul, and blues music. The white-black differences were greatest for country music and for rock music. Those of other racial background expressed a higher liking of classical music and opera than white respondents did.

- Those aged 55-74 expressed the greatest appreciation for classical music, opera and musicals. This group also expressed the greatest appreciation for big band and mood music. The greatest liking for country-western and folk music was expressed by those aged 45-54. For jazz and blues the greatest liking was expressed by those aged 35-44, and for rock music by those aged 18-24.

- Those with more education expressed a greater preference for all types of music, with the exception of country music.

- Respondents in the highest income group had a higher preference than any other income group for all types of music except country-western. However, respondents with the highest income were not as appreciative as respondents with the most education – except for folk, rock and mood music.

C. Parental Education

The 1992 SPPA asked questions about the educational level of the respondent's parents. Throughout this report, we have seen that education is the major predictor of arts participation. In Table V.3, it can be seen that almost 20% of the SPPA'92 respondents reported growing up in a family where the mother or the father had some college education. About 10% of these parents had a college degree – 12% of the fathers and 8% of the mothers. However, that was less than the nearly 15% who reported their parents had not finished primary school, and almost a third who reported they had not completed a high school education.

It can be seen that there were gains in parent's educational levels since 1982. The proportion of respondents whose mothers had at least a high school diploma increased from 45% in 1982 to 56% in 1992; the proportion of respondents who had a father with at least a high school diploma increased from 38% to 49%. As can be seen, little of this gain was at the college level. The proportion of parents who attended college (whether or not they graduated) increased only 1 percentage point for mothers and decreased 3 percentage points for fathers.

Table V.3 shows that both questions on parental education are strongly related to arts participation in the 1992 survey. In terms of the average attendance rate for at least one benchmark arts activity in 1992 (41%), Table V.3 shows there is a differential of 47 percentage points between respondents whose parents had graduated from college (72-73%) versus respondents whose parents had not completed elementary school (25-26%)

After MCA adjustments for respondents' level of education, age, and income, most of these differences are explained. Nonetheless, parental education remains a significant predictor of arts participation.

TABLE V.3: HIGHEST EDUCATIONAL ATTAINMENT OF PARENTS

Educational Level	Highest Education Level of Mother			Highest Education Level of Father		
	1982	1992	1992 Arts Participation Rate	1982	1992	1992 Arts Participation Rate
0-7 Grade	16%	13%	25%	19%	15%	26%
Grade School Graduate	12	9	38	13	10	37
Some High School	11	9	33	10	8	37
High School Graduate	31	39	47	21	30	46
Some College	7	9	65	6	7	63
College Graduate	7	8	72	11	12	73
Don't Know	16	13	17	16	18	24

CHAPTER VI. RELATED RESEARCH

Insights from 12 Local Arts Participation Surveys

Further insight into the nature of American's arts participation can be found in a 12-community study recently commissioned by the Research Division of the National Endowment for the Arts. The research involved two major components: (1) the administration of an arts participation survey to randomly selected households in each community (the survey examined facets of arts participation not examined in the SPPA'92 national survey) and (2) the investigation of the "supply" of local arts programs and facilities in the community. Survey results for each site were then analyzed in the context of local arts activities, examining the varied cultural texture behind the statistics.

The surveys were conducted by telephone over a three-month period from mid-February to mid-May 1992 by Abt Associates. Approximately 400 respondents were interviewed in each of 11 sites, and 600 were interviewed in Philadelphia. AMS Planning & Research Corp. of Southport, CT conducted complementary research into local arts activity levels and prepared a summary report (AMS/NEA 1993).

The 12 local surveys were undertaken to build a better understanding of variations in arts participation patterns between different communities and to provide local sponsors with valuable information about their areas. Each local survey consisted of three components:

- A "Core Questionnaire", common to all 12 sites – including arts participation and demographic information identical to the 1992 national SPPA

- A set of questions, common to all sites but not included in the 1992 national SPPA, concerning facilities where arts participation occurred, reasons for not attending more often, and sources of information about arts events.

- Community-specific modules, developed by the local partners to address specific information needs in each community.

The 12 communities varied widely in geography and size, from Sedona, Arizona (population 27,000) to Philadelphia, Pennsylvania (4.9 million), and in terms of arts offerings available to the public. Some highlights and examples of results from the 12-city study include:

- "Traditional" venues (*i.e.*, concert halls, theaters, etc.) were used exclusively for 'Opera' (95%) and 'Ballet' (90%), and about 10% of all classical music attenders reported attending a 'Church or Synagogue', underscoring the important role of these facilities in the performing arts delivery system. African-American and Hispanic respondents used concert halls and opera houses less frequently than whites.

- An overwhelming majority of respondents gets information about arts events from the print and broadcast media (84%, includes 'Newspapers', 'Television', 'Radio' and Magazines'). Much smaller percentages obtain information through word of mouth (24% 'Targeted Appeal (16%), and 'Other' (15%). As education levels rise so does usage of the media for arts information, and more educated and wealthier respondents are more likely to get arts information from 'Mailings/Flyers'.

- Among those who would like to attend arts events more often, 61% cited one reason – "Don't have time". The next two most frequently cited reasons related to cost – "overall cost of going to events" (20%) and "cost of tickets" (19%). Ten percent or fewer of respondents cited any other reasons. These findings are generally consistent with results of earlier SPPAs. "Social/personal barriers' (especially "No one to go with") were reported to be more important reasons for not attending more often for Pittsburgh and San Jose/Santa Clara County respondents, two communities with a high proportion of single households.

- Participation rates in certain cities seem to be linked with a particular arts institution or even a particular production. For example, Sedona's popular *Jazz on the Rocks* festival clearly impacts the area's jazz participation rate, with 36% of jazz attenders in Sedona reporting attending a "Park or Other Open-Air Facility." Pittsburgh's *Three Rivers Art Festival*, a 17-day annual event of free events in the downtown area helps explain the area's high participation rate for 'Arts/Craft Fairs or Festivals' (55%).

- Demographic correlates of arts participation were similar to those found in the SPPA analysis, with attained educational level being the main predictor of arts participation. Nevertheless, there are notable differences across communities depending on the "supply" of arts in that community.

Results of this study, then, suggest that supply and demand for arts activity do not always have a traditional relationship in the economic sense, but may stimulate each other to achieve higher participation levels. In other words, arts programs are not offered solely in response to demand, but in some cases can stimulate demand. Where high participation rates were observed, there was also high interest in attending those types of events more often, much as found in Chapter V. If participation breeds additional interest, then to a degree, supply can stimulate additional demand and a spiraling effect can occur. Continued parallel research at the local level then can add valuable context and detail to the national surveys and advance our understanding of the determinants of arts participation.

CHAPTER VII. SUMMARY AND CONCLUSIONS

A. Major Results

Across a decade in which participation in certain leisure activities declined and in which the arts became involved in increased public controversy, Americans' participation in the arts has remained steady, and for some arts activities, increased. However, the largest increases in reported arts participation have occurred through the broadcast and recorded media -- but less through the new media (like VCRs, cable TV or CD players) than through the older medium of radio.

1. Attendance at Live Arts Performances/Displays

When compared to parallel SPPA data collected by the Census Bureau in 1982 (n=17,254), the SPPA'92 data (n=12,736) showed:

- Almost a five point increase (from 22% to 27%) in the proportion of adults who had attended an art museum/gallery in the previous year -- representing an increase of more than 13 million people over the decade.

- Almost 2 point increases in proportions of adults attending an arts/crafts fair (from 39% to 41%) and in attending non-musical stage plays (from 12% to 14%), representing live audience gains of 11 and 5.5 million adults respectively.

In contrast, there was a 5 point decline in attending historic/design sites (from 39% to 34%) and a 2 point decline in attending musicals/operettas (from 19% to 17%). There was also a 3 point decline in reading literature in the form of novels, short stories, poetry or plays.

Overall, more than 41% of American adults reported attending at least one of the seven "benchmark" arts performances/events (jazz, classical music, opera, musicals, plays, ballet, art museums/galleries) in the previous year. In the 1982 study, when these activities were established as benchmark activities to compare with future surveys, that proportion was 39%. That was the level also found in the 1985 SPPA, in which 13,628 respondents were interviewed.

As in 1982 and 1985, the major predictor of arts participation was the respondent's level of education, with 77% of those with a post-graduate degree attending one of these seven arts events vs. less than 10% with only an elementary school education. Income was also a major predictor, although most of the differences by income could be explained by the respondent's education level.

Other personal background factors produced much smaller differences in arts participation:

- Women participated slightly more than men.
- Whites participated slightly more than blacks and other races (but not after statistical adjustment for other predictors).
- Older adults (past age 65) participated slightly less than younger adults.

Again, these patterns of differences were much the same as those found in SPPA'82.

However some groups did show greater increases in live arts participation than others. Blacks showed more gains than whites, for example. People in the "empty-nest" years (ages 45 through 74) showed more gain than younger adults of the "baby-boom" generation, particularly in attending performances of classical music, musicals and plays. Otherwise, baby boomers, despite their higher average level of education, showed roughly the same levels of participation as older people -- particularly when examined on a cohort or generational basis. Perhaps more of concern is the decline among the baby boomers' next younger cohort, namely those currently under age 25 (who were born after the mid-1960s): their attendance at jazz performances and reading of literature is at notably lower levels than was true of 18-24 year olds in 1982.

Of perhaps greater concern is the failure of this increase in arts participation activities to keep up with the increasing levels of education since 1982. Arts participation in 1992 tended to be slightly lower for most educational levels, and the decline was greater for those with at least some college education. In other words, college educated people in 1992 were less likely to attend live arts performances and events than their counterparts in 1982.

More similar to 1982 was the replicated finding that people who participated in one type of arts event (e.g. jazz) were more likely to participate in others (e.g. opera, ballet). This is an example of the "more,more" principle, which describes several other patterns of arts attitudes and behavior in the data. This principle is that participation in one arts activity tends to stimulate additional participation in that activity and in other arts activities.

2. Media Audiences for Arts Programming

In general, far more people are reached by arts content in the mass media of TV, radio and recordings than by attendance at live performances. Thus, twice as many respondents reported attending to a classical music performance on TV (25%), on radio (26%) or on records,tapes or CDs (31%) than attended a live performance (12.5%). More people report seeing a program about the visual arts on TV (32%) than attending an art gallery or museum (27%).

SPPA'92 has found that video recordings of arts programming are beginning to make notable inroads in expanding the arts audience. Between 2% and 4% of respondents reported

watching video recorded arts programming of jazz/opera/visual arts/etc. in the previous year, and many of these viewers reported watching only videotapes and not broadcast programs.

When multiplied by the number of such broadcast/video viewings seen, the video audience becomes considerably larger than the audience for live events. Thus, respondents estimate more than 500 million viewings of visual arts programs in 1992, in contrast to 163 million attendances at art galleries/museums. Moreover, the 32% who saw visual arts programs on broadcast TV in 1992 represented a 9 point increase over the 1982 figure of 23%; TV audiences for other arts programs showed no such increase, and two showed significant declines, as noted below.

Moreover, the greatest increases in media arts use in SPPA'92 were not for these video productions, but for broadcasts of classical music and jazz on radio. That audience reach grew by more than half, from 18% to 28% for jazz and from 20% to 31% for classical music. These radio audience gains were found in all segments of the population, although they were slightly higher in college educated and older (age 45 to 74) age groups.

Audience correlates of these mass media arts programs was much the same as those for attending live events, again in line with the "more-more" principle. Education and income were the main predictors, with slightly higher arts media use reported by the middle-aged, whites and women.

Not all of the arts reached increased audiences in 1992. There were significant declines in the TV audiences for musicals/operettas (from 21% to 15%) or stage plays (from 26% to 17%). That probably reflects some decline in the offerings of such programs since 1982.

3. Personal Arts Participation

In contrast to media participation, personal participation in the arts is much lower than attendance at live events. Nonetheless, the proportions involved represent several millions of American adults, far larger than the numbers who report the arts as their main occupation in government labor surveys. Thus, about a quarter of the sample said they had done some needlework in the past year; about a tenth of those who did needlework (or 2.4% – or 4.4 million adults overall) reported that their work had been publicly displayed. Similarly, some 8% of respondents reported having personally taken part in some form of modern/folk/tap dance, and a projected 2.2 million adults had done so as part of a public performance.

In general, these personal arts participation figures were at about the same levels as in 1982, with two main exceptions. There were significant declines in the proportions doing needlework (from 32% to 25%) and pottery and metal/leather and other crafts (from 12% to 8%).

There were also notable declines in the proportion of SPPA'92 respondents who had taken various types of arts lessons/classes at some point in their lives. This was particularly the case for music lessons (which declined from 47% in 1982 to 40% in 1992) and lessons in

the visual arts (from 25% to 18%). The only increase was for taking art appreciation classes -- from 20% to 23%.

There also were notable changes in participation in several non-arts activities. There was a 9 point increase in the proportion of respondents who did exercises and a 5 point increase in those who did volunteer/charity work. These increases in potentially competing discretionary-time activities did not prevent an increase of 2 percentage points (from 39% in 1982 to 41% in 1992) in the respondents who attended at least on one of the benchmark arts activities during the previous year. The proportion of respondents who attended arts activities (41%) was larger than the proportion who attended a live sports event (37%) in the previous year.

All three of these activities – personal participation, arts lessons/classes and other leisure activities provide further examples of the "more,more" principle. Those who personally participate in the arts, who have taken lessons/classes in the arts, and who have taken part in other leisure activities are all more likely to attend live arts performances.

One activity that does not follow that principle is TV viewing. Heavier TV viewers in general are less likely to attend arts performances, and the more they watch the less they attend. This is true despite the finding that respondents who use TV for arts programs are more likely to attend. Thus, it is less how much TV is used than what it is used for that affects attendance. TV hours were at the same level as in 1982, but were up slightly from 1985 levels.

4. Arts Attitudes

One of the more encouraging findings in SPPA 92 was that 71% of respondent who expressed an interest in attending more arts performances/displays. These high levels of interest were found for all seven benchmark arts activities, and roughly in proportion to the levels currently attending. Further reflecting the "more,more" principle was the finding that those expressing interest in attending more events were those already most active in attendance. Levels of such interest in 1992 were also at higher levels than in 1982.

Further insights into Americans' arts participation came from a parallel 12-city study, in which many of the SPPS'92 questions were included to identify additional correlates and stimulants to arts participation. Those studies also showed that many of the SPPA findings were replicated independently at the community level. It was also possible to link attendance to specific arts events and venues in that community. Further ways to apply the "more, more" principle and other survey findings to arts policy were uncovered in these 12 communities.

B. Conclusions

This report illustrates some of the potentials of SPPA'92 as a comprehensive and multifaceted source of national survey data concerning the American public's arts activities. The data are widely applicable for arts planning and development.

This report identifies major demographic determinants of arts participation, in particular, a person's level of education. Within certain education categories, income, gender, and age also seem to exert some influence on patterns in arts participation.

There is a tendency for people already involved and active in leisure pursuits and arts-related activities to participate more. Thus, present arts participants are more likely to watch or listen to arts-related content in the broadcast and recorded media. Nonetheless, as with all the factors in this study, it is not possible to state definitively which factors are causes of arts participation and which are results of attending some arts events.

Appendix A

Live Attendance Items

Appendix A.1

Live Arts Attendance Items on SPPA '92 Questionaire

1. The following questions are about YOUR activities during the LAST 12 months- between _____ 1, 19____, and _____ ____, 19____.
With the exception of elementary or high school performances, did YOU go to a live jazz performance during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

2. (With the exception of elementary or high school performances,) Did you go to a live classical music performance such as symphony, chamber, or choral music during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

3. (With the exception of elementary or high school performances,) Did you go to a live opera during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

4. (With the exception of elementary or high school performances,) Did you go to a live musical stage play or an operetta during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

5. (With the exception of elementary or high school performances,) Did you go to a live performance of a non-musical stage play during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

6. (With the exception of elementary or high school performances,) Did you go to a live ballet performance during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

7. (With the exception of elementary or high school performances,) Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

8. (During the LAST 12 MONTHS,) Did you visit an ART museum or gallery?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

9. (During the LAST 12 MONTHS,) Did you visit an ART fair or festival, or a CRAFT fair or festival?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

10. (During the LAST 12 MONTHS,) Did you visit a histoic park or monument, or tour buildings, or neighborhoods for their historic or design value?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

11. With the exception of books required for work or school, did you read any books during the LAST 12 MONTHS?
☐ No
Yes - About how many times did you do this during the LAST 12 MONTHS?
☐☐☐ Number of times

12. (During the LAST 12 MONTHS,) Did you read any -

Read answer categories

a. Plays? ☐ No ☐ Yes

b. Poetry? ☐ No ☐ Yes

c. Novels or short stories? ☐ No ☐ Yes

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Appendix A.2.
Attendance Rates for Various Arts Activities by Demographic Factors: 1992

	U.S. Adult Population (Millions)	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums	Reading Literature	Sample Size (N)
Grand Mean:	185.8	10.6	12.5	3.3	17.4	13.5	4.7	26.7	54.0	12736
Gender:										
Male	89.0	11.9	11.5	3.3	15.1	12.3	3.6	26.5	47.2	5598
Female	96.8	9.4	13.4	3.5	19.6	14.6	5.6	26.9	60.2	7129
Race:										
White	158.8	10.1	13.2	3.4	18.1	13.8	4.9	27.6	55.6	11061
Black	21.1	16.2	6.9	1.9	14.2	12.2	2.7	19.2	45.3	1274
Other	5.9	5.5	12.0	4.7	10.9	9.7	5.5	28.6	41.5	339
Age:										
18-24	24.1	11.3	10.3	2.7	15.6	13.2	5.3	28.7	53.0	1390
25-34	42.4	13.5	10.1	2.7	16.0	12.2	4.8	29.4	54.4	2760
35-44	39.8	12.7	12.4	3.3	18.5	13.9	4.9	29.7	58.8	2729
45-54	27.7	10.8	16.8	4.2	22.4	17.2	5.0	29.3	56.7	1938
55-64	21.2	8.3	15.3	4.0	19.2	14.9	4.8	24.7	52.7	1640
65-74	18.3	6.5	14.0	4.0	16.8	13.3	4.1	20.4	50.4	1396
75-96	12.3	2.2	8.4	1.7	8.8	6.7	1.9	10.3	40.2	883
Education										
Grade School	14.3	.7	1.8	.6	3.0	1.8	.6	3.7	17.2	1027
Some High School	18.6	2.3	2.9	.8	5.0	3.7	1.4	7.1	31.8	1279
High School Grad	69.4	5.6	6.5	1.4	11.9	7.8	2.1	16.4	48.8	4720
Some College	39.2	14.2	14.0	3.3	21.4	15.9	6.0	34.5	64.7	2647
College Grad	26.2	20.3	22.9	5.5	29.7	23.2	9.0	46.4	70.5	1748
Graduate School	18.1	24.6	35.6	11.6	37.3	35.4	11.7	59.3	79.2	1251
Income*:										
Under $5,000	8.6	5.9	4.8	2.0	7.5	8.4	1.7	12.4	36.9	591
5,000-9,999	15.2	4.8	5.5	1.4	7.3	5.7	3.4	14.0	39.8	1035
10,000-14,999	19.2	5.3	5.9	1.7	7.6	6.6	1.7	12.6	42.8	1312
15,000-24,9999	32.9	8.9	10.6	1.9	14.1	10.8	2.9	23.2	49.8	2254
25,000-49,999	62.2	11.4	12.6	2.6	17.6	13.7	4.7	28.6	57.6	4196
50,000 and over	32.1	18.1	23.0	8.0	33.4	24.2	9.5	44.3	71.1	2236
Not ascertained	15.6	10.5	13.3	3.6	18.1	14.7	4.8	27.8	49.8	1112

*NOTE: The distribution of the sample within the income categories must be treated with caution. First, the group for which income could not be ascertained is 8.7 percent of the sample, and the income distribution within that group is unknown. Second, in this survey Census used slightly different definitions and categories of income than those used in other Census surveys, so comparisons should be made cautiously.

Appendix A.2. (continued)
Attendance Rates for Various Arts Activities by Demographic Factors: 1992

	U.S. Adult Population (Millions)	Dance	Art Fair	Historic Park	Books	Read Plays	Read Poetry	Read Novels	Listen Poetry Reading	Listen Novel Reading	Sample Size (N)
Grand Mean:	185.8	7.1	40.7	34.5	60.9	5.3	17.1	48.5	8.3	7.4	12736
Gender:											
Male	89.0	6.7	35.4	34.9	55.5	4.8	12.3	45.5	7.7	6.9	5598
Female	96.8	7.5	45.6	34.1	65.9	5.9	20.9	58.1	9.0	7.9	7129
Race:											
White	158.8	7.1	43.6	37.1	62.0	5.4	17.3	53.9	7.9	7.5	11061
Black	21.1	7.3	22.7	17.6	54.5	4.9	16.8	41.6	11.4	7.7	1274
Other	5.9	9.1	27.0	23.2	53.3	6.2	11.9	40.6	8.5	6.7	339
Age:											
18-24	24.1	7.9	37.3	32.7	59.3	10.3	20.3	50.3	8.8	6.7	1390
25-34	42.4	7.1	43.1	35.8	64.4	4.6	14.3	52.8	7.2	8.2	2760
35-44	39.8	7.9	47.2	39.9	65.9	5.3	18.2	56.7	8.8	8.8	2729
45-54	27.7	7.0	46.4	40.7	63.9	5.5	19.7	55.1	10.5	8.3	1938
55-64	21.2	7.4	39.3	33.1	58.7	3.7	16.4	50.9	9.2	6.6	1640
65-74	18.3	6.5	33.1	29.1	55.0	4.0	17.2	49.5	7.1	5.8	1396
75-96	12.3	3.8	18.6	12.4	41.5	2.5	11.7	38.6	5.3	4.0	883
Education:											
Grade School	14.3	2.5	11.7	7.9	23.6	1.0	4.0	16.3	2.9	2.0	1027
Some High School	18.6	2.4	19.1	15.2	36.8	1.3	7.0	30.7	3.5	3.0	1279
High School Grad	69.4	4.8	35.4	26.1	55.2	2.8	11.9	47.1	5.2	4.6	4720
Some College	39.2	9.4	52.1	43.2	71.4	7.8	22.1	62.6	10.3	7.8	2647
College Grad	26.2	10.1	54.8	51.8	80.1	8.7	25.4	67.6	12.7	12.5	1748
Graduate School	18.1	15.5	61.6	63.5	86.7	12.4	34.9	76.8	19.3	18.4	1251
Income*:											
Under $5,000	8.6	4.1	19.5	16.7	42.1	4.4	13.3	33.9	6.1	3.6	591
5,000-9,999	15.2	5.0	23.5	16.1	44.4	4.6	12.4	38.5	6.8	4.8	1035
10,000-14,999	19.2	4.4	[illegible]	20.3	48.1	3.9	13.9	41.1	10.7	5.7	1312
15,000-24,9999	32.9	6.8	[illegible]	30.6	57.2	4.7	15.2	47.6	7.7	6.1	2254
25,000-49,999	62.2	8.0	45.3	39.6	65.0	5.3	17.9	55.7	9.0	7.1	4196
50,000 and over	32.1	9.1	56.0	51.1	78.1	7.3	23.1	69.4	10.4	11.6	2236
Not ascertained	15.6	7.3	35.0	33.0	59.1	5.6	15.6	48.5	8.3	7.3	1112

*NOTE: The distribution of the sample within the income categories must be treated with caution. First, the group for which income could not be ascertained is 8.7 percent of the sample, and the income distribution within that group is unknown. Second, in this survey Census used slightly different definitions and categories of income than those used in other Census surveys, so comparisons should be made cautiously.

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Appendix A.3.
1982 Attendance Rates for Benchmark Arts Activities by Demographic Factors

	U.S. Adult Population (Millions)	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums	Reading Literature	Sample Size (N)
Grand Mean:	170	9.6	13.0	3.0	18.6	11.9	4.2	22.1	56.4	17254
Gender:										
Male	80	10.3	11.3	2.7	16.6	10.7	2.7	21.0	48.9	7898
Female	90	9.0	14.5	3.3	20.5	12.9	5.5	23.1	63.0	9356
Race:										
White	146	8.9	13.9	3.2	19.7	12.7	4.5	23.2	58.3	15176
Black	17	15.4	6.7	1.3	10.0	5.8	1.8	12.4	42.0	1675
Other	7	8.5	9.5	3.1	13.2	8.0	3.5	27.4	50.1	403
Age:										
18-24	26	17.5	11.0	2.0	16.6	10.7	3.9	22.7	59.8	2586
25-34	40	14.5	13.0	2.6	19.8	12.2	4.8	26.5	62.1	4006
35-44	30	7.8	16.4	3.6	23.1	15.3	6.0	27.1	59.6	2926
45-54	25	7.0	14.8	3.9	21.3	13.4	3.7	22.0	54.9	2517
55-64	23	4.9	12.8	3.5	18.7	11.5	3.7	18.9	52.9	2385
65-74	16	2.0	12.1	3.4	13.9	9.9	3.0	14.6	47.3	1645
75-96	9	1.4	7.1	2.0	8.9	5.2	1.6	8.3	40.8	919
Education										
Grade School	20	1.4	1.9	0.5	4.2	1.7	0.4	2.7	21.0	2068
Some High School	22	4.1	3.9	0.5	6.1	3.5	0.8	7.2	39.0	2240
High School Grad	65	6.8	7.6	1.9	13.3	7.0	2.4	16.1	54.2	6496
Some College	32	14.9	17.9	3.8	26.1	16.4	5.9	32.5	73.1	3353
College Grad	19	19.2	29.4	6.6	37.4	25.9	9.7	44.1	79.9	1795
Graduate School	12	19.6	38.5	10.2	44.9	36.3	13.2	55.9	85.1	1301
Income*:										
Under $5,000	19	7.8	8.5	0.7	9.5	7.2	2.5	12.1	39.8	1429
5,000-9,999	19	7.5	8.1	1.8	9.2	5.5	2.0	13.0	45.6	2321
10,000-14,999	27	8.1	9.5	1.9	13.2	8.1	3.6	18.2	53.2	2702
15,000-24,9999	44	9.2	11.1	2.0	17.2	10.3	3.5	20.9	56.2	4426
25,000-49,999	37	11.8	18.3	4.4	28.0	17.9	6.2	30.7	67.4	4049
50,000 and over	8	16.8	30.6	10.4	43.7	33.8	10.4	47.5	77.5	797
Not ascertained	14	9.9	13.8	3.9	18.6	10.7	4.5	22.4	56.9	1530

*NOTE: The distribution of the sample within the income categories must be treated with caution. First, the group for which income could not be ascertained is 8.9 percent of the sample, and the income distribution within that group is unknown. Second, in this survey Census used slightly different definitions and categories of income than those used in other Census surveys, so comparisons should be made cautiously.

Appendix A.4.

1982-1992 Differences in Benchmark Arts Attendance Rates by Demographic Groups

	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums	Reading Literature
Total Sample:	+1.0	-0.5	+0.3	-1.2	+1.6	+0.5	+4.6	-2.4
Gender:								
Male	+2	0	+1	-2	+2	+1	+6	-2
Female	0	-1	0	-1	+2	0	+4	-3
Race:								
White	+1	-1	0	-2	+1	0	+4	-3
Black	+1	0	+1	+4	+6	+1	+7	+3
Other	-3	+3	+2	-2	+2	+2	+1	-9
Age:								
18-24	-6	-1	+1	-1	+3	+1	+6	-7
25-34	-1	-3	0	-4	0	0	+3	-8
35-44	+5	-4	0	-5	-1	-1	+3	-1
45-54	+4	+2	0	+1	+4	+1	+7	+2
55-64	+3	+3	+1	+1	+3	+1	+6	0
65-74	+5	+2	+1	+3	+3	+1	+6	+3
75+	+1	+1	0	0	+2	0	+2	-1
Education:								
Grade School	-1	0	0	-1	0	0	+1	-4
Some High School	-2	-1	0	-1	0	+1	0	-7
High School Grad	-1	-1	-1	-1	+1	0	0	-5
Some College	-1	-4	-1	-5	0	0	+2	-8
College Grad	+1	-7	-1	-8	-3	-1	+2	-9
Graduate School	+5	-3	+1	-8	-1	-2	+3	-6
Income:								
Under $5,000	-2	-4	+1	-2	+1	-1	0	-3
5,000-9,999	-3	-3	0	-2	0	+1	+1	-6
10,000-14,999	-3	-4	0	-6	-2	-2	-6	-10
15,000-24,9999	0	-1	0	-3	+1	-1	+2	-6
25,000-49,999	0	-6	-2	-10	-4	-2	-2	-10
50,000 and over	+1	-8	-2	-10	-10	-1	-3	-6
Not ascertained	+1	-1	0	-1	+4	0	+5	-7

Appendix B

Media Attendance Items

Appendix B.1
Media Attendence Items on SPPA '92 Questionnaire

13. (During the LAST 12 MONTHS,) Did you listen to -

a. A reading of poetry either live or recorded? ☐ No ☐ Yes

b. A reading of novels or books either live or recorded? ☐ No ☐ Yes

14a. (During the LAST 12 MONTHS,) Did you watch a jazz performance on television or a video (VCR) tape?
☐ No - *Skip to Item 14c*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to jazz on the radio?
☐ No ☐ Yes

d. (During the LAST 12 MONTHS,) Did you listen to jazz records, tapes, or compact discs?
☐ No ☐ Yes

15a. (During the LAST 12 MONTHS,) Did you watch a classical music performance on television or on video (VCR) tape?
☐ No - *Skip to Item 15c*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to classical music on the radio?
☐ No ☐ Yes

d. (During the LAST 12 MONTHS,) Did you listen to classical music records, tapes, or compact discs?
☐ No ☐ Yes

16a. (During the LAST 12 MONTHS,) Did you watch an opera on television or a video (VCR) tape?
☐ No - *Skip to Item 16c*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to opera music on the radio?
☐ No ☐ Yes

d. (During the LAST 12 MONTHS,) Did you listen to opera records, tapes, or compact discs?
☐ No ☐ Yes

17a. With the exception of movies, did you watch a musical stage play or an operetta on television or video (VCR) tape during the LAST 12 MONTHS?
☐ No - *Skip to Item 17c*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on the radio?
☐ No ☐ Yes

d. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on records, tapes, or compact discs?
☐ No ☐ Yes

18a. With the exception of movies, situation comedies, or TV series, did you watch a non-musical stage play on television or a video (VCR) tape during the LAST 12 MONTHS?
☐ No - *Skip to Item 18c*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to a radio performance of a non-musical stage play?
☐ No ☐ Yes

19a. With the exception of music videos, did you watch on television of video (VCR) tape dance such as ballet, modern, folk, or tap during the LAST 12 MONTHS?
☐ No - *Skip to Item 20a*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

20a. (During the LAST 12 MONTHS,) Did you watch a program about artists, art works, or art museums on television or a video (VCR) tape?
☐ No - *Skip to Item 21*
Yes - Was that on TV, VCR, or both?
☐ TV ☐ Both
☐ VCR

b. About how many times did you do this in the LAST 12 MONTHS?
☐☐☐ Number of times

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APPENDIX B.2

Arts Media Audiences by Demographic Factors: 1992

	Jazz			Classical Music		
	TV	Radio	Rec	TV	Radio	Rec
Grand Mean:	20.9	28.2	20.6	25.1	30.8	23.8
Gender:						
Male	23	31	23	23	31	23
Female	19	26	19	27	31	24
Race:						
White	19	26	19	26	32	25
Black	35	45	36	17	20	13
Other	18	25	15	30	36	27
Age:						
18-24	16	28	22	15	23	23
25-34	21	35	26	19	28	22
35-44	24	34	24	24	35	27
45-54	23	28	20	29	38	27
55-64	22	24	16	35	35	26
65-74	20	19	12	35	29	22
75-96	12	12	7	29	23	13
Education:						
Grade School	7	9	4	10	11	6
Some High School	11	12	6	12	12	6
High School Grad	16	22	14	19	22	15
Some college	26	35	27	29	36	29
College Graduate	29	44	34	35	49	41
Graduate School	36	49	40	50	63	53
Income:						
Under $5,000	13	21	12	14	18	11
$5,000-9,999	13	16	11	16	18	12
$10,000-14,999	17	20	13	20	22	14
$15,000-24,999	21	26	17	23	26	19
$25,000-49,999	22	30	22	25	32	25
$50,000+	29	40	33	36	47	40
Not ascertained	20	27	20	27	32	27

APPENDIX B.2

Arts Media Audiences by Demographic Factors: 1992 (continued)

	Opera TV	Opera Radio	Opera Rec	Musical TV	Musical Radio	Musical Rec	Play TV	Play Radio	Dance TV	Art Museums TV
Grand Mean:	11.6	8.7	6.9	15.1	3.5	5.7	16.8	2.8	18.8	31.6
Gender:										
Male	11	8	7	14	3	5	16	3	16	32
Female	12	9	7	17	4	6	18	3	21	31
Race:										
White	12	9	7	15	4	6	17	3	19	33
Black	11	6	4	13	2	3	15	4	18	24
Other	13	8	10	16	5	8	14	4	22	24
Age:										
18-24	6	4	4	8	2	5	10	2	14	26
25-34	8	5	5	12	2	5	12	3	16	32
35-44	11	8	7	15	3	7	17	3	19	34
45-54	15	12	9	17	4	8	21	3	20	37
55-64	17	14	11	21	5	6	23	2	25	34
65-74	15	13	9	20	5	5	22	3	22	29
75-96	17	9	5	18	4	2	17	2	20	21
Education:										
Grade School	5	4	2	7	2	2	7	1	11	13
Some high School	6	3	2	7	1	1	9	1	12	17
High School Grad	8	5	4	12	2	3	13	2	15	26
Some college	14	10	8	18	4	6	18	3	22	39
College Grad	15	12	11	21	6	10	25	4	25	42
Grad School	27	24	19	28	8	17	34	7	31	52
Income:										
Under $5,000	6	5	3	7	1	4	9	1	14	21
5,000-9,999	8	4	3	10	2	2	11	3	14	21
10,000-14,999	10	6	4	13	4	3	12	3	16	25
15,000-24,999	10	7	4	14	3	4	14	2	19	30
25,000-49,999	12	9	7	16	4	5	18	3	18	33
50,000+	16	14	12	20	5	11	25	4	24	43
Not ascertained	14	10	9	17	4	7	17	3	20	31

APPENDIX B.3

Arts Media Audiences by Demographic Factors: 1982

	Jazz			Classical Music		
	TV	Radio	Rec	TV	Radio	Rec
Grand Mean:	18.1	18.3	20.2	24.7	20.1	22.2
Gender:						
Male	20	21	21	24	20	21
Female	17	16	19	26	21	23
Race:						
White	17	16	22	26	20	23
Black	28	36	37	16	15	13
Other	21	23	21	31	11	31
Age:						
18-24	18	25	27	16	12	16
25-34	23	26	28	21	22	26
35-44	17	16	18	26	25	25
45-54	19	17	19	34	23	26
55-64	20	14	16	33	23	26
65-74	12	8	10	26	17	17
75-96	4	2	1	20	13	10
Education:						
Grade School	5	7	5	10	9	6
Some High School	10	12	12	13	12	10
High School Graduate	17	16	17	22	14	16
Some College	22	21	26	28	21	27
College Graduate	26	27	32	40	40	43
Graduate School	36	34	39	49	51	56
Income:						
Under $5,000	13	16	13	15	12	11
$5,000-9,999	12	19	15	16	15	14
$10,000-14,999	15	16	17	22	15	18
$15,000-24,999	20	19	22	27	21	24
$25,000-49,000	22	19	24	32	25	28
$50,000+	26	20	30	46	40	38
Not ascertained	22	19	22	26	27	29

APPENDIX B.3

Arts Media Audiences by Demographic Factors: 1982 (Continued)

	Opera			Musical			Play		Dance	Art Museums
	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV
Grand Mean:	12.1	7.2	7.6	20.6	4.5	8.5	26.4	3.8	16.7	23.1
Gender:										
Male	11	7	7	21	5	7	26	4	12	23
Female	17	7	8	22	4	10	27	4	21	23
Race:										
White	12	5	8	21	4	10	27	4	17	23
Black	9	5	4	18	5	3	19	5	23	26
Other	20	15	13	20	8	10	21	3	26	25
Age:										
18-24	6	4	3	16	2	7	22	5	11	18
25-34	8	6	5	22	4	7	29	5	16	26
35-44	13	6	9	20	5	11	28	3	19	24
45-54	18	2	12	25	8	14	31	4	20	27
55-64	19	10	13	23	4	10	27	3	21	26
65-74	14	8	8	21	3	5	24	3	17	20
75-96	13	7	7	17	4	3	17	2	14	12
Education:										
Grade School	4	4	3	9	1	2	7	1	8	5
Some High School	8	4	4	9	3	3	12	2	9	12
High School Grad	11	4	6	18	3	5	23	3	13	21
Some College	14	8	8	27	5	9	32	5	18	29
College Grad	19	14	15	30	9	22	44	5	32	37
Grad School	23	18	18	39	11	24	54	9	34	43
Income:										
Under $5,000	7	5	3	11	4	4	13	4	12	13
$5,000-9,999	8	5	4	15	3	4	19	4	11	16
$10,000-14,999	9	6	6	17	4	5	21	3	12	18
$15,000-24,999	13	6	8	22	4	8	28	4	18	23
$25,000-49,999	15	8	9	26	5	13	34	5	22	33
$50,000+	24	15	13	36	12	20	55	2	29	43
Not ascertained	13	11	12	22	8	11	26	3	18	21

APPENDIX B.4

1982-1992 Differences in Arts Media Audiences by Demographic Factors

	Jazz			Classical			Opera			Musical			Play		Dance	Art Museums
	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV
Grand Mean:	+3	+10	0	0	+11	+2	-1	+2	-1	-6	-1	-3	-10	-1	+2	+9
Gender:																
Male	+3	+10	+2	-1	+11	+2	0	+1	0	-7	-2	-2	-10	-1	+4	+9
Female	+2	+10	0	+1	+10	+1	-5	+2	-1	-5	0	-4	-9	-1	0	+8
Race:																
White	+2	+10	-3	0	+12	+2	0	+4	-1	-6	0	-4	-10	-1	+2	+10
Black	+7	+9	-1	+1	+5	0	+2	+1	0	-5	-3	0	-4	-1	-5	-2
Other	-3	+2	-6	-1	+25	-4	-7	-7	-3	-4	-3	-2	-7	+1	-4	-1
Age:																
18-24	-2	+3	-5	-1	+11	+7	0	0	+1	-8	0	-2	-12	-3	+3	+8
25-34	-2	+9	-2	-2	+6	-4	0	-1	0	-10	-2	-2	-17	-2	0	+6
35-44	+7	+18	+6	-2	+10	+2	-2	+2	-2	-5	-2	-4	-11	0	0	+10
45-54	+4	+11	+1	-5	+15	+1	-3	+10	-3	-8	-4	-6	-10	-1	0	+10
55-64	+2	+10	0	+2	+12	0	-2	+4	-2	-2	+1	-4	-4	-1	+4	+8
65-74	+8	-10	+2	+9	+12	+5	+1	+5	+1	-1	+2	0	-2	0	+5	+9
75-96	+8	+10	+6	+9	+10	+3	+4	+2	-2	+1	0	-1	0	0	+6	+9
Education:																
Grade school	+2	+2	-1	0	+2	0	+1	0	-1	-2	+1	0	0	0	+3	+8
Some high school	+1	0	-6	-1	0	-4	-2	-1	-2	-2	-2	-2	-3	-1	+3	+5
High school grad	-1	+6	-3	-3	+8	-1	-3	+1	-2	-6	-1	-2	-10	-1	+2	+5
Some college	+4	+14	+1	+1	+15	+2	0	+2	0	-9	-1	-3	-14	-2	+4	+10
College grad	+3	+17	+2	-5	+9	-2	-4	-2	-4	-9	-3	-12	-19	-1	-7	+5
Grad school	0	+15	+1	+1	+12	-3	+4	+6	+1	-11	-3	-7	-20	-2	-3	+9
Income:																
Under $5,000	0	+5	-1	-1	+6	0	+1	0	0	-4	-3	0	-4	-3	+2	+8
5,000-9,999	+1	-3	-4	0	+3	-2	0	+1	-1	-5	-1	-2	-8	-1	+3	+5
10,000-14,999	+2	+4	-4	-2	+7	-4	+1	0	-2	-4	0	-2	-9	0	+4	+7
15,000-24,999	+1	+7	-5	-4	+5	-5	-3	+1	-4	-8	-1	-4	-14	-2	+1	+7
25,000-49,999	0	+11	-2	-7	+7	-3	-3	+1	-2	-10	-1	-8	-16	-2	-4	0
50,000+	+3	+20	+3	-10	+7	+2	-8	-1	-1	-16	-7	-9	-30	+2	-5	0
Not ascertained	-2	+8	-2	+1	+5	-2	+1	-1	-3	-5	-4	-4	-9	0	+2	+10

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Appendix C

Personal Participation Items

23a. (During the LAST 12 MONTHS,) Did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?

- [ ] No- Skip to item 24a
- [ ] Yes

b. Did you publicly display any of your works?

- [ ] No
- [ ] Yes

24a. (During the LAST 12 MONTHS,) Did you do any weaving, crocheting, quilting, needlepoint, or sewing?

- [ ] No- Skip to item 25a
- [ ] Yes

b. Did you publicly display any of your works?

- [ ] No
- [ ] Yes

25a. (During the LAST 12 MONTHS,) Did you do make photographs, movies, or video tapes as an artistic activity?

- [ ] No- Skip to item 26a
- [ ] Yes

b. Did you publicly display any of your works?

- [ ] No
- [ ] Yes

26a. (During the LAST 12 MONTHS,) Did you do any painting, drawing, sculpture, or printmaking activities?

- [ ] No- Skip to item 27a
- [ ] Yes

26b. Did you publicly display any of your works?

- [ ] No
- [ ] Yes

27a. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the LAST 12 MONTHS?

- [ ] No- Skip to item 28a
- [ ] Yes

b. Were any of your writings published?

- [ ] No
- [ ] Yes

28a. Did you write or compose any music during the LAST 12 MONTHS?

- [ ] No- Skip to item 29a
- [ ] Yes

b. Was your musical composition played in a public performance or rehearsed for a public performance?

- [ ] No
- [ ] Yes

29a. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs?

- [ ] No- Skip to item 30a
- [ ] Yes

29b. Did you purchase or acquire any of these pieces during the LAST 12 MONTHS?

- [ ] No
- [ ] Yes

30a. During the LAST 12 MONTHS, did you perform or rehearse any jazz music?

- [ ] No- Skip to item 31a
- [ ] Yes

b. Did you play any jazz in a public performance or rehearse for a public performance?

- [ ] No
- [ ] Yes

31a. During the LAST 12 MONTHS, did you play any classical music?

- [ ] No- Skip to item 32a
- [ ] Yes

b. Did you play any classical music in a public performance or rehearse for a public performance?

- [ ] No
- [ ] Yes

32a. During the LAST 12 MONTHS, did you sing any music from an opera?

- [ ] No- Skip to item 33a
- [ ] Yes

b. Did you sing in a public opera performance of rehearse for a public performance?

- [ ] No
- [ ] Yes

33a. During the LAST 12 MONTHS, did you sing any music from a musical play or an opera?

- [ ] No- Skip to item 33c
- [ ] Yes

33b. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?

- [ ] No
- [ ] Yes

33c. During the LAST 12 MONTHS, did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance?

- [ ] No
- [ ] Yes

34. (During the LAST 12 MONTHS), did you act in a public performance of a non-musical play or rehearse for a public performance?

- [ ] No- Skip to item 35a
- [ ] Yes

35a. (During the LAST 12 MONTHS,) Did you dance any ballet?

- [ ] No- Skip to item 36a
- [ ] Yes

b. Did you dance ballet in a public performance or rehearse for a public performance?

- [ ] No
- [ ] Yes

36a. (During the LAST 12 MONTHS,) Did you do any dancing other than ballet such as modern, folk, or tap?

- [ ] No- Skip to item 37a
- [ ] Yes

b. Did you dance modern, folk, or tap in a public performance?

- [ ] No
- [ ] Yes

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Appendix Table C.2

Personal Participation Rates for Various Arts Activities by Demographic Factors: 1992

	Play Jazz	Play Classical Music	Sing Opera	Sing Musicals	Sing Choir	Act in Plays	Ballet	Dance
Grand Mean:	1.7	4.2	1.1	3.8	6.4	1.6	0.2	8.1
Gender:								
Male	2	3	1	3	5	2	0	8
Female	1	5	1	5	7	2	.4	8
Race:								
White	2	4	1	4	6	1	.2	8
Black	2	3	*	2	11	3	.1	8
Other	2	5	2	4	2	0	1.0	9
Age:								
18-24	3	6	1	2	5	3	.4	11
25-34	2	3	1	4	7	2	.5	10
35-44	2	4	1	4	7	2	.1	7
45-54	1	5	2	5	7	2	0	6
55-64	2	5	2	5	8	1	0	6
65-74	1	4	1	4	5	1	.2	9
75+	*	3	*	2	2	1	0	5
Education:								
Grade School	0	1	0	1	4	*	0	4
Some High School	1	1	*	1	4	1	0	4
High School Grad	1	2	1	3	6	2	.2	8
Some College	2	6	2	5	7	2	.4	10
College Grad	3	8	2	6	7	2	.3	8
Graduate School	3	9	3	9	9	2	.2	10
Income:								
Under $5,000	3	2	1	1	5	1	1.0	7
5,000-9,999	1	2	1	2	6	1	.2	7
10,000-14,999	2	3	1	3	7	1	0	7
15,000-24,9999	2	4	1	3	7	2	.2	9
25,000-49,999	1	5	1	4	7	2	*	8
50,000 and over	2	6	1	6	5	2	.3	8
Not ascertained	2	4	1	4	4	1	.4	8

(*) Less than 0.1%

Appendix C.2 (continued)

Personal Participation Rates for Various Arts Activities by Demographic Factors: 1992

		Pottery	Needwork	Photograph	Painting	Creative Writing	Compose	Buy Art Work	Own Art Work
Grand Mean:	5740	8.4	24.8	11.6	9.6	7.4	2.1	22.1	7.2
Gender:									
Male	2483	8	5	13	9	7	3	22	7
Female	3246	9	43	10	10	8	1	22	7
Race:									
White	4975	9	26	12	10	7	2	24	8
Black	587	8	15	11	5	6	3	12	5
Other	152	5	24	9	10	11	1	8	2
Age:									
18-24	608	9	18	11	19	14	4	13	5
25-34	1259	10	24	15	10	7	3	19	8
35-44	1258	10	25	13	10	8	3	27	9
45-54	865	9	26	13	8	7	1	29	9
55-64	702	6	27	10	6	5	2	26	6
65-74	650	6	29	7	6	5	1	20	6
75-96	393	3	26	2	4	2	*	17	4
Education:									
Grade School	443	2	22	3	1	*	*	4	1
Some High School	570	7	25	5	5	3	1	11	4
High School Grad	2121	8	25	9	9	4	2	15	5
Some College	1226	12	26	15	13	11	3	27	9
College Grad	811	9	26	16	12	12	3	32	10
Graduate School	535	8	21	22	13	16	3	49	18
Income:									
Under $5,000	276	7	22	6	8	7	2	10	3
5,000-9,999	453	4	27	7	8	7	2	10	3
10,000-14,999	611	8	26	8	8	6	3	14	5
15,000-24,9999	1030	8	26	9	10	7	2	17	6
25,000-49,999	1859	10	25	13	10	7	2	22	7
50,000 and over	1006	8	23	17	11	9	2	40	14
Not ascertained	500	8	24	12	11	9	3	24	8

(*) Less than 0.1%

Appendix C.3
Lessons Items on SPPA '92 Questionnaire

38a. Have you EVER taken lessons or classes in music - either voice training or playing an an instrument?

1 ☐ No- *Skip to Item 39a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM A Refer to Item 38b
Is box 1 or 2 marked in Item 38b?

☐ No- *Skip to Check Item B*

☐ Yes- *Ask Item 38c*

38c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM B Refer to Item 38b
If box 4 is marked in Item 38b, ASK Item 38d.

If not - Is box 2 or 3 marked in Item 38b AND the respondent is under 25 years old?

☐ No- *Skip to Item 39a*

☐ Yes- *Ask Item 38d*

38d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

39a. (Have you EVER taken lessons or classes) in visual arts such as sculpture, painting, print making, photography, or film making?

1 ☐ No- *Skip to Item 40a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM C Refer to Item 39b
Is box 1 or 2 marked in Item 39b?

☐ No- *Skip to Check Item D*

☐ Yes- *Ask Item 39c*

39c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM D Refer to Item 39b
If box 4 is marked in Item 39b, ASK Item 39d

If not - Is box 2 or 3 marked in Item 39b AND the respondent is under 25 years old?

☐ No- *Skip to Item 40a*

☐ Yes- *Ask Item 39d*

39d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

40a. (Have you EVER taken lessons or classes) acting or theater?

1 ☐ No- *Skip to Item 41a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM E Refer to Item 40b
Is box 1 or 2 marked in Item 40b?

☐ No- *Skip to Check Item F*

☐ Yes- *Ask Item 40c*

40c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM F Refer to Item 40b
If box 4 is marked in Item 40b, ASK Item 40d.

If not - Is box 2 or 3 marked in Item 40b AND the respondent is under 25 years old?

☐ No- *Skip to Item 41a*

☐ Yes- *Ask Item 40d*

40d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

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41a. (Have you EVER taken lessons or classes) in ballet?

1 ☐ No- *Skip to Item 42a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM G — Refer to Item 41b. Is box 1 or 2 marked in Item 41b?

☐ No- *Skip to Check Item H*

☐ Yes- *Ask Item 41c*

41c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM H — Refer to Item 41b. If box 4 is marked in Item 41b, ASK Item 41d.

If not - Is box 2 or 3 marked in Item 41b AND the respondent is under 25 years old?

☐ No- *Skip to Item 42a*

☐ Yes- *Ask Item 41d*

41d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

42a. (Have you EVER taken lessons or classes) in dance, other than ballet such as modern, folk, or tap?

1 ☐ No- *Skip to Item 43a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM I — Refer to Item 42b. Is box 1 or 2 marked in Item 42b?

☐ No- *Skip to Check Item H*

☐ Yes- *Ask Item 41c*

42c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM J — Refer to Item 42b. If box 4 is marked in Item 42b, ASK Item 42d.

If not - Is box 2 or 3 marked in Item 41b AND the respondent is under 25 years old?

☐ No- *Skip to Item 42a*

☐ Yes- *Ask Item 41d*

42d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

43a. Have you EVER taken lessons or classes in creative writing?

1 ☐ No- *Skip to Item 42a*

2 ☐ Yes

b. Did you take these lessons when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM K — Refer to Item 43b. Is box 1 or 2 marked in Item 41b?

☐ No- *Skip to Check Item L*

☐ Yes- *Ask Item 43c*

43c. Were these lessons or classes offered by the Elementary or high school you were attending or did you take these lessons elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM L — Refer to Item 43b. If box 4 is marked in Item 43b, ASK Item 43d.

If not - Is box 2 or 3 marked in Item 43b AND the respondent is under 25 years old?

☐ No- *Skip to Item 44a*

☐ Yes- *Ask Item 43d*

43d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

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44a. (Have you EVER taken a class) in art appreciation or art history?

1 ☐ No- *Skip to Item 45a*

2 ☐ Yes

b. Did you take this class when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM M — Refer to Item 44b. Is box 1 or 2 marked in Item 44b?

☐ No- *Skip to Check Item L*

☐ Yes- *Ask Item 44c*

44c. Was this class offered by the elementary or high school you were attending or did you take these classes elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM N — Refer to Item 44b. If box 4 is marked in Item 44b, ASK Item 44d.

If not - Is box 2 or 3 marked in Item 44b AND the respondent is under 25 years old?

☐ No- *Skip to Item 45a*

☐ Yes- *Ask Item 44d*

44d. Did you take any of these lessons or classes in the past year?

1 ☐ No

2 ☐ Yes

45a. (Have you EVER taken a class) in music appreciation?

1 ☐ No- *Skip to Item 46a*

2 ☐ Yes

b. Did you take this class when you were - *Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

1 ☐ Less than 12 years old

2 ☐ 12-17 years old

3 ☐ 18-24 years old

4 ☐ 25 or older

CHECK ITEM O — Refer to Item 45b. Is box 1 or 2 marked in Item 45b?

☐ No- *Skip to Check Item L*

☐ Yes- *Ask Item 44c*

45c. Was this class offered by the elementary or high school you were attending or did you take these classes elsewhere?

1 ☐ Elementary/high school

2 ☐ Elsewhere

3 ☐ Both

CHECK ITEM P — Refer to Item 45b. If box 4 is marked in Item 45b, ASK Item 45d

If not - Is box 2 or 3 marked in Item 45b AND the respondent is under 25 years old?

☐ No- *Skip to Item 46a*

☐ Yes- *Ask Item 45d*

45d. Did you take this class in the past year?

☐ No

☐ Yes

b. What is the highest grade (or year) of regular school your FATHER completed?

1 ☐ 7th grade or less

2 ☐ 8th grade or less

3 ☐ 9th-11th grades

4 ☐ 12th grade

5 ☐ College (did not complete)

6 ☐ Completed college (4+ years)

7 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)

8 ☐ Don't know

b. What is the highest grade (or year) of regular school your MOTHER completed?

1 ☐ 7th grade or less

2 ☐ 8th grade or less

3 ☐ 9th-11th grades

4 ☐ 12th grade

5 ☐ College (did not complete)

6 ☐ Completed college (4+ years)

7 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)

8 ☐ Don't know

CHECK ITEM Q — Is this the last household member to be interviewed?

☐ No- *Go back to the NCS-1 and interview the next eligible NCS household member*

☐ Yes- *END INTERVIEW*

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Appendix C.4

Lessons/Classes for Various Arts Activities by Demographic Factors: 1992

	Music Lesson	Visual Arts	Activity	Ballet	Dance	Creative Writing	Art Appreciate	Music Appreciate
Grand Mean:	39.6	17.7	7.4	7.0	15.8	15.6	22.9	18.1
Gender:								
Male	36	17	7	1	10	15	23	17
Female	43	18	8	12	22	16	22	19
Race:								
White	41	18	8	7	17	16	23	19
Black	29	11	6	5	9	13	22	16
Other	28	17	7	2	9	13	24	12
Age:								
18-24	46	24	11	10	16	24	27	18
25-34	43	22	9	7	13	22	26	19
35-44	41	20	8	10	18	19	25	21
45-54	41	17	7	8	18	12	23	19
55-64	37	13	5	3	16	8	21	18
65-74	29	9	4	2	16	7	17	16
75-96	28	8	3	1	12	3	11	7
Education:								
Grade School	7	2	1	1	3	1	5	1
Some High School	15	5	1	2	7	1	7	4
High School Grad	33	12	4	5	12	6	13	8
Some College	51	24	11	11	20	24	29	23
College Grad	58	30	14	11	24	32	42	37
Graduate School	63	34	15	12	28	36	51	45
Income:								
Under $5,000	27	12	5	4	10	12	17	12
5,000-9,999	27	11	6	3	9	11	11	10
10,000-14,999	28	10	4	3	12	8	15	9
15,000-24,9999	35	17	7	6	14	13	17	17
25,000-49,999	44	19	8	8	17	17	25	19
50,000 and over	55	27	10	11	22	24	37	30
Not ascertained	38	16	9	6	16	14	23	16

Appendix D

Other Leisure Activity Items

Appendix D.1
Other Leisure Activity Items
on SPPA '92 Questionnaire

22a. The following questions are about your participation in other leisure activities.

Approximately how many hours of television do you watch on an average day?

☐☐ Number of hours

b. During the LAST 12 MONTHS, did YOU go out to the movies?

☐ No ☐ Yes

c. With the exception of youth sports, did you go to any amateur or professional sports events events during the LAST 12 MONTHS?

☐ No ☐ Yes

d. During the LAST 12 MONTHS, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?

☐ No ☐ Yes

e. During the LAST 12 MONTHS, did you jog, lift weights, walk, or participate in any other excercise program?

☐ No ☐ Yes

f. During the LAST 12 MONTHS, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?

☐ No ☐ Yes

g. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the LAST 12 MONTHS?

☐ No ☐ Yes

h. Did you do volunteer or charity work during the LAST 12 MONTHS?

☐ No ☐ Yes

i. Did you make repairs or improvements on your own home during the LAST 12 MONTHS?

☐ No ☐ Yes

j. Did you work with indoor plants or do any gardening for pleasure during the LAST 12 MONTHS?

☐ No ☐ Yes

Appendix D.2

Participation Rates in Other Leisure Activities by Demographic Factors: 1992

	TV Hours	Movies	Sports Events	Amusement Park	Exercise	Play Sports	Outdoor	Charity	Home Improvement	Gardening
Grand Mean:	3.0	59.0	36.8	50.2	59.7	38.8	34.1	32.6	47.6	54.7
Gender:										
Male	2.8	60	44	51	61	50	39	30	53	46
Female	3.1	59	30	50	59	29	29	34	42	62
Race:										
White	2.9	60	38	51	61	40	37	33	50	57
Black	3.7	54	32	45	51	32	10	28	32	39
Other	2.8	62	20	46	51	38	28	23	31	42
Age:										
18-24	3.0	82	51	68	67	59	43	26	33	31
25-34	2.8	70	47	68	67	52	41	31	47	51
35-44	2.6	68	43	58	62	44	42	37	58	57
45-54	2.7	58	35	44	62	34	36	36	57	64
55-64	3.2	40	23	30	56	21	21	35	53	63
65-74	3.7	34	20	29	50	18	21	37	42	63
75-96	3.8	19	7	14	34	7	5	20	20	55
Education:										
Grade School	3.4	16	9	24	24	10	11	17	24	44
Some High School	3.7	35	19	35	39	18	21	18	34	50
High School Grad	3.2	54	33	51	55	34	31	26	47	53
Some College	2.8	21	45	59	71	49	42	40	53	55
College Grad	2.4	77	51	58	75	55	42	43	52	61
Graduate School	2.1	81	51	54	79	57	51	54	65	65
Income:										
Under $5,000	4.1	43	23	35	40	20	17	18	21	40
5,000-9,999	3.7	35	22	34	39	21	21	23	25	44
10,000-14,999	3.6	44	22	39	45	25	22	25	35	50
15,000-24,9999	3.2	53	32	52	54	36	34	29	42	53
25,000-49,999	2.7	67	42	57	66	45	40	37	57	60
50,000 and over	2.3	76	52	57	77	54	44	43	64	62
Not ascertained	3.0	58	34	46	60	36	30	26	41	49

Appendix E

Arts Attitudes Items

Appendix E.1
Increased Interest in Attendance
on SPPA '92 Questionnaire

21a. I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to MORE OFTEN than you do now? I'll read the list. Go to -

Mark (X) all that apply.

1 ☐ Jazz music performance

2 ☐ Classical music performance

3 ☐ Operas

4 ☐ Musical plays or operettas

5 ☐ Non-musical plays

6 ☐ Ballet performances

7 ☐ Dance performances other than ballets

8 ☐ Art museums or galleries

9 ☐ None of these- *Skip to item 22a*

If only one is chosen, skip to item 22a
If more than one is chosen, ask

b. Which of these would you like to do most?

☐☐ Category number

☐ No one thing most

Appendix E.2

Desire to Attend More Arts Performances by Demographic Factors: 1992

	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Dance	Art Museum/ Galleries
Grand Mean:	25.2	25.4	11.0	36.2	33.4	18.3	23.8	41.5
Gender:								
Male	29	24	9	30	30	10	17	40
Female	22	27	13	42	37	26	30	42
Race:								
White	22	27	11	38	35	19	23	42
Black	49	14	7	28	28	12	29	35
Other	22	28	13	26	24	25	29	36
Age:								
18-24	26	19	9	32	30	17	28	42
25-34	32	30	7	35	33	20	26	43
35-44	30	27	10	35	29	19	23	45
45-54	26	29	13	40	38	18	23	45
55-64	18	30	17	39	32	19	23	40
65-74	15	31	14	42	32	18	20	37
75-96	10	24	13	30	23	16	17	30
Education:								
Grade School	6	11	6	12	8	7	12	8
Some High School	11	13	5	18	15	8	17	15
High School Grad	22	18	8	30	28	15	23	30
Some College	31	30	14	46	42	23	30	52
College Grad	36	37	14	50	49	25	23	66
Graduate School	41	52	21	57	58	31	31	77
Income:								
Under $5,000	22	18	11	25	21	12	22	24
5,000-9,999	17	18	8	23	22	15	22	23
10,000-14,999	17	19	8	23	25	13	20	22
15,000-24,9999	23	23	8	31	30	17	26	36
25,000-49,999	27	35	12	38	37	19	24	44
50,000 and over	34	37	15	54	47	23	26	66
Not ascertained	26	26	13	37	33	19	22	41

Appendix E.3
Music Preference Items on
SPPA '92 Questionnaire

37a. I'm going to read a list of some types of music. As I read the list, tell me which of these types of music you like to listen to?

Mark (X) all that apply.

1 ☐ Classical/Chamber music

2 ☐ Opera

3 ☐ Operetta/Broadway Musicals/Show tunes

4 ☐ Jazz

5 ☐ Reggae (Reg gay)

6 ☐ Rap music

7 ☐ Soul

8 ☐ Blues/Rhythm and blues

9 ☐ Latin/Spanish/Salsa

10 ☐ Big band

11 ☐ Parade/Marching band

12 ☐ Country-western

13 ☐ Bluegrass

14 ☐ Rock

15 ☐ The music of a particular Ethnic/ National tradition

16 ☐ Contemporary folk music

17 ☐ Mood/Easy listening

18 ☐ New age music

19 ☐ Choral/Glee club

20 ☐ Hymns/Gospel

21 ☐ All

22 ☐ None/Don't like to listen to music- *Skip to item 38a*

b. *If only one category is marked in 37a, enter code in 37b without asking.* Which of these do you like best?

☐☐ Category number

☐ No one type best

Appendix E.4

Preference Rates for Selected Types of Music by Demographic Factors: 1992

	Jazz	Classical Music	Opera	Musicals	Blues	Big Band	Folk	Country/ Western	Rock	Mood/ Easy
Grand Mean:	33.9	33.3	12.1	27.5	40.3	34.8	22.7	51.8	43.5	48.9
Gender:										
Male	38	32	10	24	44	34	23	52	48	44
Female	30	35	14	31	37	36	23	52	39	53
Race:										
White	32	35	13	30	38	37	24	57	46	50
Black	54	18	8	15	59	22	15	19	23	39
Other	26	36	14	20	25	17	18	32	38	42
Age:										
18-24	30	24	5	14	39	13	10	39	70	38
25-34	41	27	7	21	46	23	19	50	59	47
35-44	39	36	10	25	46	30	27	53	57	52
45-54	33	39	16	35	40	43	32	61	39	54
55-64	30	42	20	37	35	53	26	58	14	54
65-74	27	43	21	42	35	61	26	54	9	55
75-96	21	29	17	27	23	46	14	46	7	36
Education:										
Grade School	10	12	6	7	14	19	9	48	12	22
Some High School	15	16	5	12	26	24	13	59	27	31
High School Grad	28	25	9	22	36	32	20	57	42	49
Some College	42	39	14	33	50	37	25	50	54	56
College Grad	50	51	16	39	50	43	28	42	54	56
Graduate School	54	65	26	52	59	53	40	46	53	60
Income:										
Under $5,000	27	20	6	14	35	16	11	43	36	32
5,000-9,999	21	23	7	14	30	27	17	52	32	36
10,000-14,999	25	25	12	19	34	30	18	55	33	35
15,000-24,9999	29	29	9	23	35	31	19	57	39	43
25,000-49,999	36	35	13	29	43	38	26	54	50	56
50,000 and over	47	47	17	44	52	45	31	48	55	62
Not ascertained	35	35	13	29	36	37	20	42	35	46

Appendix F

Survey Methodology

1992 SURVEY METHODOLOGY

Respondents in the survey were part of a larger continuously rotating panel of respondents who were interviewed every six months over a three year period. These individuals lived in households selected by the U.S. Census Bureau to be randomly representative of the total U.S. adult population 18 years of age and older. Census Bureau population counts were used to draw the sample in such a way that all individuals living in households in the United States had a known and equal chance of selection. The sample frame was the same as that used in the 1982 survey.

All individuals aged 18 and over in these selected households were eligible to be included in the survey. Less than 20% of all eligible individuals in these selected households could not be interviewed. The final data were weighted slightly to ensure that the final sample was completely representative of the 1992 U.S. population in terms of age, race and gender.

About three-quarters of these interviews were conducted by telephone, the remainder face-to-face in the respondent's home. Respondents who were not at home at the time of the interviewer's visit were interviewed by telephone. No effective differences have been generally found between these in-home interviews and the telephone interviews. The interview took about eight minutes to complete for the first six months of 1992 (i.e., January through June).

Each month's interview began with the survey's "core" questions, which referred to general arts participation during the previous 12 months. A second set of items about mass media usage then completed the interview. These questions are shown in Section III of the Appendix.

The completed questionnaires were returned to the Census Bureau in Suitland, Maryland, where they were edited for final keying onto a computer tape. These coded survey answers were then merged with the coded data on each respondent's background (e.g., age, education, race) obtained in the panel part of the Census Bureau survey. These background data were then weighted to reflect U.S. population characteristics and projected to the total U.S. adult population.

Appendix G

Measurement of Sampling Errors

MEASURING SAMPLING ERROR

Sample

Since survey estimates are based on a sample, they may differ somewhat from the figures that would have been obtained if a complete census had been taken using the same schedules, instructions, and enumerators. As in any survey work, the results are also subject to errors of response and of reporting, as well as being subject to sampling variability.

The estimates of standard error produced from the sample data are primarily a measure of sampling variability (that is, of the variations that occur by chance because a sample rather than the whole of the population is surveyed). The estimates of standard error also partially measure the effect of response and enumeration errors, but they do not measure, as such, any systematic biases in the data.

Each estimate made from the survey process has its own variance and resulting standard error. It is, however, impractical to compute an estimate of the variance for every sample estimate. Therefore, variances are estimated for a small subset of the sample estimates. These variances are then generalized to be applicable to all estimates from each of the various aggregate estimates (e.g., percentage attending jazz performances, percentage watching classical music performances on television, percentage liking rock music).

The total error of an estimate involves a component, in addition to the variability due to sampling, which is called non-sampling error. This component is called the bias of the estimate. The bias is the difference between the average of all possible samples (this average is conceptual since only one sample is used) and the attempted value to be estimated.

This is the result of:

a. The types of estimates being produced (e.g., ratio estimate). These are known to be biased but are preferable to certain other unbiased estimates because of the amount of reduction they bring to the variance of the estimates.

b. Systematic errors in response. These can result from recall problems, interviewer effect, questionnaire wording, etc.

c. Processing errors. These can result from duplication or omission of units in the sampling frame, methods of adjusting for non-responses, coding, classification, and edit errors, etc.

The amount of bias cannot be directly observed and estimated. It is known to exist, though, and during the survey process, efforts are made through design and control operations to limit its effect.

Variance and Sample Errors for the SPPA

With respect to the sampling errors for the SPPA portion of the sample, Appendix Table G.1 shows first the theoretical sampling error for this size sample and then the actual observed variation for a variety of SPPA questions. As shown in this table, 10.6% of the SPPA'92 respondents said they attended a live jazz performance at least once during 1992. Using the theoretical mathematical formula to compute sampling errors, one standard error for this sample size (12,736) is

$$\sqrt{\frac{.106 * .899}{12,736}} = .0027 \text{ or } .27\%$$

The population bounds for these questions for 95% confidence is obtained by roughly doubling this interval of .27%, or about .54%. This means that the 95% confidence interval falls 0.54% above and below the average estimate.

But that is the theoretical proportion for a completely random sample, and SPPA respondents were chosen by clustered random sample. As noted above, that means that clusters or segments of households (about 4) in a neighborhood were chosen. Since people in neighborhoods may tend to share certain characteristics (such as going to jazz or classical musical performances), that raises the possibility that the effective after-sample size is lower because of this clustering due to the homogeneity of people who live in the same area.

Further clustering was introduced in the SPPA by interviewing more than one member in a household, since persons who live together also share and determine each other's activities to a greater extent than do people who share space in the same neighborhood.

Methods for measuring the effect of this clustering (described as the design factor) are: (1) to treat the total sample as a series of random samples of half the size of the total sample; and (2) to observe how much larger the sampling variance for this half-sample is than the theoretical figure described here. In other words, the total sample of 12,736 would be randomly divided into half-samples of about 6360 respondents each and the variations in estimates for these half-samples would be compared to the variation expected theoretically.

For the present study, 16 such half-samples were generated. In the case of jazz performances, the first half-sample chosen at random produced an estimate of 11.2% attendance at jazz performances, or 0.6% more than the overall average of 10.6%. The remaining 15 half-samples respectively produced the following figures: 10.9%, 10.5%, 10.6%, 10.3%, 9.9%, 10.3%, 10.3%, 10.5%, 10.3%, 9.7%, 10.8%, 11.7%, 10.7%, 11.4% and 11.3%. These 16 estimates are clearly rather close to the observed average of 10.6%. But are they as close as the theoretical sampling formulas for this sample size would predict?

That is estimated from the sum of each of the half-samples. The variation from the overall average for the first half-sample is 0.6%, as noted above. The variations from the overall average of the 15 remaining half-samples are, respectively: 0.3%, 0.1%, 0.0%, 0.3%, 0.7%, 0.3%, 0.3%, 0.1%, 0.3%, 1.1%, 0.2%, 1.1%, 0.1%, 0.8%, and 0.7%. The average deviation for these 16 figures is about .45%; the standard deviation from the statistical formulas is 0.53%. In contrast, the theoretical figure for a completely random sample of 12,736 is 0.27%, which is about half as large as the figure that is observed.

Therefore, we estimate that the overall design factor due to sample clustering is the ratio of 0.0053/0.0027, or 1.96. This means that the sample may be about 50% less efficient than an unclustered random sample of the same size. Thus, the effective sample for this question is only about half as large as the number of people actually interviewed. The design factor shown for several other questions in Table 2.3 also have ratios of about the same magnitude, but some design factors are considerably higher, with a few being below 2.00. The overall average design factor is only 2.18, which is more than double the estimates from simple random sampling and this design factor needs to be applied to the estimated errors from simple random sampling.

Appendix Table G.1

SAMPLING ERROR CALCULATIONS -- 1992 SPPA Data

Benchmark Activities: (n=12,736)	Rate:	Theoretical Sampling Error (n=12,736)	Observed SE (6,368)	Design Factor[1] (t^2)
Jazz	.106	.0027	.0053	1.96(1.4)
Classical	.125	.0029	.0073	2.52(1.6)
Opera	.033	.0016	.0032	2.00(0.6)
Musicals	.174	.0033	.0090	2.73(2.2)
Plays	.135	.0030	.0073	2.43(1.7)
Ballet	.047	.0019	.0043	2.26(0.9)
Art Museums	.267	.0039	.0112	2.77(2.4)
Other Arts Activities				
Read books	.609	.0043	.0090	2.09(na)
Read literature	.542	.0044	.0091	2.07(2.4)
Historic sites	.407	.0043	.0111	2.58(4.1)
Arts/crft fairs	.345	.0042	.0104	2.48(4.4)
TV Jazz	.209	.0036	.0057	1.58(1.9)
Other Activities:		(n=5940)	(2970)	
Movies	.582	.0065	.0108	1.66(2.8)
Sports events	.357	.0062	.0083	1.34(2.9)
Like classical	.342	.0063	.0125	1.99(2.4)
			Average =	2.18

[1]Design factor = (Design Effect) * ½.

[2]Difference necessary for the 1982-1992 t-value to be statistically significant at the .05 level equals

$$1.96 * \sqrt{(OSE82 * 2) + (OSE92 * 2)},$$

where OSE is the observed standard error.

Appendix H

Areas For Additional Research

Areas For Additional Research

The present analysis presents only some brief highlights from this very rich source of data on American's arts participation. Only now are certain local and regional arts agencies beginning to examine the relevance and applicability of these data for their own communities. Data collected in future national surveys will be able to use the 1992 and 1982-85 surveys to determine long-term trends in the role of the arts in the daily life of the American public. This is the aim of a series of research projects, based on SPPA'92 data, that has been funded by the Research Division of the Endowment. The topics focus on the following areas:

- Jazz participation
- Classical music participation
- Musical theater, operetta, and opera participation
- Plays (non-musical) participation
- Dance participation
- Literature participation
- Participation via broadcast and recorded media
- Arts participation via personal performance or creation
- Age and arts participation
- Racial and ethnic factors in arts participation
- Education, socialization, and arts participation
- Cross-over patterns in arts participation

We should realize, therefore, that the analysis contained in this report only scratches the surface of the potentials of the SPPA'92 data for future art planning and development. Data tapes are available to the widest possible audience and community of arts planners and researchers.

Among the further issues concerning the SPPA'92 data that could not be addressed in this report are adjustments of the data for income changes between 1982 and 1992 (as well as the changes in costs of admission to arts events, travel, child care, etc.). Adjustment analysis also needs to be done for the factor of education, since it appears from our analyses that arts participation has not kept pace with gains in the educational level of the public.

These analyses should also make it possible to more carefully examine the age-cohort issues described at the end of Chapter I in the context of specific arts activities. It should be possible with more extended analyses to construct exact age matches in the 1982 and 1992 data sets and to examine differences between older and younger "baby boomers" in more detail than has been possible here.

In particular, we see the need for expanded use of the data on frequency of participation available for the main arts attendance questions and for viewings of video arts content. The demographic analyses we have presented in this report are limited in that they do not separate occasional from frequent arts participants, and our preliminary look at these data reveal important frequency differences across demographic groups and across arts activities.

These frequency-of-participation data touch on central issues related to arts participation. If 10% of the public goes to jazz performances in 1992 as in 1982, but their average number of

attendances drops from 4 to 2, that represents a net loss of 50% in overall arts attendance -- and much smaller net audiences to pay for tickets and sustain live performances.

It is unfortunate that the yearly frequency questions in 1992 cannot be directly compared to the monthly frequency questions in 1982-85. Indeed the 1992 annual questions do appear to have been successful in reducing the overall extent of participation, by reducing "telescoping" in reporting; the concern in telescoping is that the shorter monthly focus may cause some respondents to overreport participation in that context relative to asking about a longer period such as the year. That was in fact a major concern about the monthly question in the 1982-85 studies (e.g. Robinson et al., 1986), with evidence that the monthly question gave estimates that were too high in relation to the responses to the annual questions.

In line with that hypothesis, we find far lower estimates of numbers of annual attendances in the 1992 data:

APPENDIX TABLE H-1: ESTIMATED NUMBERS OF ANNUAL ATTENDANCES IN 1982 AND 1992 SPPA DATA
(In Millions of Attendances)

	1982 Monthly	x	12 months	=		1992 Annual	1982/1992 Ratio
Jazz	9.6	x	12	=	115	57	2.0
Classical	13.8	x	12	=	166	60	2.8
Opera	2.3	x	12	=	28	10	2.8
Musicals	12.8	x	12	=	154	74	2.1
Stage Play	8.0	x	12	=	96	60	1.6
Ballet	2.5	x	12	=	30	15	2.0
Art Museum	24.4	x	12	=	293	164	1.8

Thus, for each benchmark activity, we see that the monthly (1982) data generate annualized estimates of total performances attended that are 1.6 to 2.8 times larger than those generated across the year for the annual (1992) question. While that could reflect real audience differences across the decade, we have reason to believe that it is the question form that is mainly responsible for these differences and not arts participation behavior itself.

The evidence comes from a small survey experiment conducted in April of 1993 with a sample of about 1000 adults in Maryland interviewed by telephone using the two different forms of a general participation question. Half the respondents were asked about participation using the 1982 monthly format first and then the 1992 yearly format; the other half were asked using the annual question first and then the monthly question. Consistent with the Table VII.1 results, the monthly format question in both groups (after being multiplied by 12 months) generated annually estimates that were far larger than the yearly estimate. The ratios were 1.8 when the

monthly question was asked first and 1.6 when the annual question was asked first -- values close to the ratios shown in Table VII.1. Moreover, there was evidence that asking the monthly question first not only elevated the monthly-annual projections but the annual estimates themselves. Thus, the monthly question clearly produces inflated estimates relative to annual question estimates and the inflation factor is sizeable.

That means that with assumptions based on replicated and more detailed experimental data, one could generate annual frequency data from the 1982 data that could be useful in identifying whether the total volume of arts activity in key demographic groups (e.g. baby boomers or the poor) seems to have changed between 1982 and 1992. That would allow greater confidence in projections of how arts audiences have changed over the last decade in the present report and how they may change in the future.

We should consider, therefore, that the analysis contained in this report only scratches the surface of the potential of the SPPA'92 data. With this series of national arts participation surveys, for the first time we have the ability to make detailed, national comparisons of patterns of participation over time.